Materialien zur Kunde
des
älteren Englischen Dramas

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BEGRUENDET UND HERAUSGEGEBEN

VON

W. BANG

o. ö. Professor der Englischen Philologie an der Universität Louvain

ACHTER BAND

LOUVAIN
A. UYSTPRUYST

LEIPZIG
O. HARRASSOWITZ

LONDON
David Nutt

1905

PEDANTIUS

A LATIN COMEDY FORMERLY ACTED IN TRINITY COLLEGE, CAMBRIDGE

EDITED BY

G. C. Moore Smith M.A.

Professor of English Language and Literature
in University College, Sheffield

« How full of harmless mirth is
our Cambridge *Pedantius* ! »
Sir J. Harington.

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PREFACE.

I cannot send this edition of *Pedantius* into the world without returning my thanks to all who have assisted me in the course of my work. Among these I must specially mention my friend Mr G. J. Turner of St John's College, Cambridge, and Lincoln's Inn, thanks to whose legal knowledge and acquaintance with the documents contained in the Record Office it was alone possible to re-construct the history of Edward Forsett and his family; Dr J. S. Reid, Fellow and Librarian of Caius College, who most readily gave me valuable help of various kinds; Mr Aldis Wright, Vice-Master of Trinity College, Dr Henry Jackson, Mr E. Harrison, and Mr W. W. Rouse Ball, Fellows of Trinity College, Dr Peile, Master of Christ's College, and Mr R. F. Scott, Fellow and Bursar of St John's College. I would also include some kind correspondents to *Notes and Queries;* and, last but not least, Professor Bang, who has given himself endless trouble in fulfilling his high conception of the duties of General Editor, and at whose suggestion I undertook this particular piece of work.

University College, Sheffield
1st June, 1904.

INTRODUCTION.

I. THE TEXTS OF *PEDANTIUS*.

Pedantius first appeared in printed form in 1631, forty years, according to its editors, more probably fifty years, after it was first acted. It had been licensed by the Stationers' Company on the 9th February 1630 (1631). It appeared as a duodecimo, with the titlepage, the copper plates of Dromodotus and Pedantius, the introductory verses by the editors, the *Personæ, Argumentum* and the concluding list of *Erratula corrigenda* headed *Fabulam lecturo* given in this volume. As will be seen, the book gave no indication of its authorship. This text will be called henceforth P.

Two MSS. of *Pedantius* exist, one in the Library of Caius College Cambridge, one in that of Trinity College. The Caius MS. 62 (formerly 125) is of the 16th or 17th century and contains three plays, Legge's *Richardus III, Hymenæus* (without a title) and after them *Pædantius comoedia acta | in collegio Sanctæ et | individuæ Trinitatis | authore Mro | Forcet.* This text, which is written in a beautiful hand, will be henceforth called C.

The Trinity College MS R 17 (9) also includes *Pedantius.* This text seems not to differ from C and is apparently a copy of it, made — to judge from the writing — in a hasty and perfunctory manner. No further attention will be paid to it.

We have now to consider the relation in which P and C stand to each other.

The two texts differ from each other both by omission and addition on either side: and it can be shown that neither is in all points nearer to the original form of the play than the other.

Many differences between them are mere re-arrangements of the words forming a phrase, the substitution of one word for a synonym, or the expansion of a brachylogy.

Thus in Act I Sc I

P	C
maiores tui	tui maiores
heris conueniat	conveniat dominis
nunc dierum præcepta	præcepta nunc dierum
aptius	melius
causa	gratia
revulsæ	divulsæ
siccine, verbero ?	siccine agis, verbero ?
sapis	sapias
id reformido	reformido
in mensa	in mensam
illam	tuam
venerer meum	meum venerer

P contains many passages, especially passages of pedantry, which appear to be afterthoughts, intended to introduce fresh humour.

By comparison with the C text, several of such passages are shown to be intrusive and to interrupt the connexion of ideas : and we are led to believe that other passages, though more neatly introduced, which occur in P only, are of the same character.

Clear cases of such intrusion are :

I. 3. 459 etc.

C	P
Dro. Cauendum est ab eo tanquam a Scorpione. *Ped.* Imo quemadmodum qui sunt a Scorpiis icti, vel Scorpionibus *etc.*	Inserts after Scorpione : aut *Cane cœlesti,* qui in diebus Canicularibus calore suo nocivo plus mordet quam ullus *Canis latrabilis.*

III. 5. 1505.

C	P
Ped. Video te Cimmerijs tenebris occæcatum esse & egere multum candela ingenij mei.	*Ped.* Video te Cimmerijs tenebris occœcatum esse & egere multum candela ingenij mei.
Dro. Tuum caput ergo candelabrum est.	*Dro.* Tuum ergo caput candelabrum est.
Ped. Quid ego tibi multa ? Diogenes es.	*Ped.* Quid ego tibi multa ? Diogenes Cynicus es. Compara dolium tibj.
Dro. Habes tu pluralitatem et tot quot verborum, sed nullitatem philosophiæ. Ut probem te idiotam esse, responde : Nonne Sol tibi videtur bipedalis ?	*Dro.* Carcer amoris est dolium tuum dolorificum. Sed ut probem te idiotam esse, responde : non tibi videtur Sol bipedalis ?

Here the editor of P, taking occasion of the mention of Diogenes, has substituted a joke on *dolium* and *dolorificum* for a sentence of C, with the result that the next sentence, « ut probem *etc* » is no longer led up to, but appears as an abrupt transition.

V. 3. 2567.

C	P
Merc. Nosti manum & stylum hunc?	P after « stylum hunc » introduces a long passage, playing on the words *suppositas, Donatus,* etc. before resuming the original connexion.
Pæd. Certe difficulter admodum, scripta enim sunt vti vides raptim et negligenter.	
Merc. Perlegas quæso has paucas lineas.	*Gil.* Lege distincte, si vis, singula.
Pæd. Tu non putas me non posse legere?	*Ped.* Quid? num tu me putas non posse legere.
Merc. Imo scio te etiam intelligere posse.	*Gil.* Imo etiam intelligere posse scio.

If there were any doubt that C has here the original form of the passage, it would vanish on the consideration that the words *Nosti manum & stylum* followed by *raptim* are parodies of Gabriel Harvey and indicated as such by Nash in his reference to the play [1]. In the P form the word *raptim* disappears.

P therefore has additions not in the original text : and probably the majority of the pedantic passages which occur in P and not in C are of this character.

P also has *omissions* of original passages :

II. 3. 1122.

C	P
Dro. Cum natura velit omne grave ferri deorsum, *tum doctrina et amor contrariantur non minus quam ens et non ens.*	*Dro.* Cum natura velit omne grave ferri deorsum.
Pæd. Mihi vero sic omnem abstulit animum ut nesciam ens sim an non ens.	*Ped.* Mihi vero *etc.*

[1]) Nash's spelling *Dromidote* also supports the C text, which has *Dromidotus,* not *Dromodotus.* On the other hand Harington's *Pedantius* agrees with the P text, C having *Pædantius.*

IV. 2. 1903.

C	P
finiamus ambulando, ex quo magis erimus Peripatetici, *docebat enim Aristoteles discipulos suos ambulans,* idque cum ratione : nam etc.	finiamus ambulando, ex quo magis erimus Peripatetici, idque proprijssima ratione : nam motus excitat calorem

On the other hand C also contains, if not additions to, at any rate omissions from, an earlier text.

If we assume that any passages satirical of Gabriel Harvey necessarily belong to the first text, we must condemn C for omitting the passage in Act 1. Sc. 3. l. 371 etc.

P	C
Ped. Cogitabam iam dudum ipse vos invisere, & quasdam in Scholis Rhetoricis recitare Declamationes meas, quæ nempe, vt Demostheni, *lucernam olent.*	*Pæd.* Cogitabam iam dudum ipse vos revisere.
Dro. Mallem olerent lucernam quam barbulæ tuæ vnguenta.	
Ped. Composui, congessi, consarcinaui tres plusquam *Philippicas*, aut Catilinarias contra... armentum Oppidanorum...	
Dro. Hæc sunt extra causam, Pedanti.	*Dro.* Hæc sunt extra causam, Pedanti.

If P is here more original, we must suppose that the passage was omitted from C in view of some performance of the play at a time when the topical allusion to Harvey had lost point.

It is however possible that if the play was performed several times within a few years, fresh Harvey allusions would be added. The above passage is therefore not very convincing as to C's inferiority. With it goes probably another, at the end of the play, l. 2934.

P	C
Ped. Vale vicina Academia. O fœlicem illam Academiam quæ Pedantium receperit, miseram illam, quæ amiserit.	*Pæd.* Vale tu quæ dudum introijsti vidua, nam ego iam etiam sum viduus.

The words in P echo a passage of the same scene (ll 2902-2909), which is in both texts, but it seems more likely that they should have been introduced here again as an afterthought, than that they should have been struck out by the scribe of C in favour of the feebler reference to Tuscidilla (called Fuscidilla in C).

Other cases of omission in C are more convincing however. For example, I. 3. 541:

P	C
Silebo etiam Ciceronem ipsum, per Aposiopesin, *qui Catachrestice et parum caste amabat,* vt nonnullis placet.	Silebo etiam Ciceronem ipsum, vt plerisque placet.

Here the last words in C are meaningless and we conclude that the middle clause was omitted on moral grounds.

So II. 2. 789:

P	C
Pedantius' speech (as given in C) after an intervening sentence ends in P with a request to Dromodotus for an opinion about his pupils based on physiognomy.	*Ped.* Audin' tu istum puerulum quam apposite quoad sensum, & figurate quoad phrasim loquatur? Mehercule amo hunc, ita me imitatur sedulo.
Dromodotus' speech, « Quemadmodum *etc* » is a direct answer to this request, which is omitted in C.	*Dro.* Quemadmodum... Talis hic Ludio puer tuus.

So III. 6. 1695 etc:

P	C
Ped. Quis in Rhetorum pompa potens? Nonne Pedantius? *Lyd.* Hei! *Nonne, nonne, no* Pedantj. *Dro.* Habe hunc maritum. Est quidem macilentus, sed eo magis generativus: habet gracilem tibiam, sed grossum & nervosum femur. Prima nocte gignet masculum incontingenter.	*Ped.* Quis in Rhetorum pompa potens? Nonne Pædantius? quis omnibus scientijs saginatus? nonne Pædantius? quare, meum vellus aureum, si mecum diurna nocturnaque manu versari velis, docta fies inde in vniversa Encyclopædia.
Lud. Si scires, quales iste gignere liberos posset, nunquam eum recusares.	*Lud.* Si scires, quales ille gignere liberos possit, *etc.*

Here Dromodotus' speech, omitted in C, leads up to Ludio's, which in C comes in abruptly.

We find, then, that P certainly, and C with much probability, differs from the original form of the play and neither is a certain authority for correcting the other. Even if it were otherwise, it might perhaps be argued that when a play has been acted repeatedly, and revised for each new performance, any one form has the same interest as any other : and it would be pedantic to attach particular importance to the form in which it left the hands of its original authors. As things are, I have taken as the basis of this edition the P text, making only such corrections as seemed necessary to clear it of obvious errors : and even such corrections I have seldom made without having the authority of C for doing so. Meanwhile all variants are given in the *Textual Notes* which follow the text.

II. DATE OF THE PLAY.

In determining the date of the composition and first performance of *Pedantius*, we are assisted first of all by the following note appended by Sir John Harington to the 14th Book of his translation of the *Orlando Furioso* (1591):

« In the description of Discord and Fraud and finding Silence in the House of Sleep being long since banished from philosophers and diuines, the allegorie is so plain, as it were time lost to spend time to expound it — only I will obserue one thing in which mine Author is thought to keep an excellent Decorum. For, making Discord and Fraud of the feminine gender, he still makes Silence the masculine, as the like pretie conceit is in our Cambridge Comedie *Pedantius* (at whiche I remember the noble Earle of Essex that now is, was present) where the *Pedantius* himselfe, examining the gramaticall instruction of this verse : *Cedant arma togæ, concedat laurea linguæ*, vpon speciall consideration of the two last words, taught his scholler *Parillus*[1] that *laurea, lingua sunt utraque fœmininæ* [sic] *generis, sed lingua potissimum*, and so consequently silence might not by any meanes haue bene of the feminine gender ».

Harington's words « at whiche I remember the noble Earle of Essex that now is, was present » tell us a great deal. Hawkins[2] remarked on them « he does not mention in what year », but he tells us more than Hawkins apparently saw.

[1]) One wonders if Harington himself played this part.

[2]) *Ignoramus*, ed. by J. S. Hawkins, 1787, p. 249.

First of all, the words « I remember », « the noble Earle of Essex *that now is* » clearly imply that the performance in question took place a considerable time before Harington was writing.

But further. Harington implies that not only Lord Essex but he himself was present at the first performance of the play. At what time do we know Harington and Essex to have been in Cambridge together ? The answer is — during their student years. Essex at the age of 10 entered Trinity College in May 1577, he was matriculated 1 July 1579 and took his M. A. degree on 6 July 1581. Harington matriculated as a fellow-commoner of King's College[1] on 8 Dec. 1576, obtained his B. A. as « filius nobilis » by special grace in 1577/8 and took his M. A. degree (no doubt remaining in residence till that time), like Essex, in 1581.

We start then with a strong presumption that *Pedantius* was brought out between 1578 and July 1581. This presumption is abundantly confirmed.

Nash in *Have with you to Saffron Walden* tells us that *Pedantius* was a satire on Gabriel Harvey, and he speaks of it in connexion with a period of Harvey's life which would coincide with the period mentioned above.

Nash tells us that in consequence of an offence given to a nobleman in one of Harvey's *Familiar Epistles* (published in June or July 1580) he had to lie perdu for 8 weeks in a nobleman's house, that Sir James Croft ferreted him out and had him put in the Fleet (which Harvey denied) and that on his humble submission he was sent back to Cambridge. He there gave himself great airs and led people to believe that he was destined for speedy preferment at court. To court he returned, but behaved so ridiculously that his patron advised him to return to his studies and sent for another Secretary to Oxford[2].

Nash continues :

« Readers, be merry ; for in me there shall want nothing I can doo to make you merry. You see I haue brought the Doctor out of request at Court & it shall cost me a fall, but I will get him howted out of the Vniversitie too, ere I giue him ouer. What will you giue mee when I bring him vppon the Stage in one of the principallest Colledges in *Cambridge* ? Lay anie wager with me, and I will : or if

[1]) It is commonly stated incorrectly that he was of Christ's College.

[2]) *Have with you to Saffron Walden* (1596), Grosart III 116, original ed. M4. Nash's story is given more fully below.

you laye no wager at all, Ile fetch him aloft in *Pedantius*, that exquisite Comedie in Trinitie Colledge ; where vnder the cheife part, from which it tooke his name, as namely the concise and firking finicaldo fine School-master, hee was full drawen & delineated from the soale of the foote to the crowne of his head. The iust manner of his phrase in his Orations and Disputations they stufft his mouth with & no Buffianisme throughout his whole bookes, but they bolsterd out his part with : as those ragged remnaunts in his foure familiar Epistles twixt him and *Senior Immerito*, *raptim scripta*, *Nosti manum & stylum*, with innumerable other of his rabble-routs : and scoffing his *Musarum Lachrymæ* with *Flebo amorem meum*, *etiam Musarum lachrymis* : I leaue out halfe : not the carrying vp of his gowne, his nice gate on his pantoffles, or the affected accent of his speach, but they personated. And if I should reueale all, I thinke they borrowed his gowne to playe the Part in, the more to flout him ».

According to Nash, then, whose account is corroborated by what we find in *Pedantius*, the publication of Harvey's *Familiar Epistles* in the early summer of 1580 was followed in succession by a time during which he was in concealment, by a return to Cambridge, by a short period during which he was Secretary to a protecting Lord, (probably Lord Leicester), by his dismissal from that post, and by the appearance of *Pedantius*. *Pedantius*, then, (which, as we shall see, has undoubted allusions to the *Familiar Epistles*) according to Nash was brought on the stage six months at least after their publication : but as Nash never states that he was himself in Cambridge at the time, he leaves us to gather that it was acted before October 1582 when Nash matriculated at St John's. The period then in which *Pedantius* appeared, according to Nash, was somewhere between the winter of 1580 and the summer of 1582.

Combining this result with that previously arrived at, we are led to expect that the play was brought out between the winter of 1580 and July 1581, and probably in the « Candlemas Term », the ordinary time for the production of College plays.

It is interesting therefore to find that the Junior Bursar's Book of Trinity College [1] under the date 6 Feb. 1580/1 has the entry :

« Item layde out for the playes sexto Februarij

v^{li} xiiii^{s} viii^{d} ob. »

I have little doubt myself that that sum of £ 5. 14 s. 8 $^{1}/_{2}$ d defrayed the production of *Pedantius* on 6 February 1580/1.

[1]) Which I was allowed to see by the kindness of Mr Aldis Wright, the Vice-Master.

I may add one other point which would confirm this conclusion. Pedantius asks (l. 371) : « Vt valent sodalis nostri Academici ? Numquid adhuc convenit inter vos & oppidanos ? » The words seem to imply a recent disagreement between the University and the authorities of the town of Cambridge. If we turn to Heywood and Wright's *University Transactions* (II. 264 and 288) we find that in the spring and summer of 1580 there were two serious disputes between the two bodies. If *Pedantius* was produced, as I have argued, early in 1581, it is quite natural that it should contain some reference to these recent occurrences.

One may also observe that Legge's play of *Richardus III* which precedes *Pedantius* in the Caius MS was acted at St John's in 1573 or 1579, and that *Bellum Grammaticale,* coupled with *Pedantius* by Harington in his *Apology* prefixed to his *Orlando Furioso,* (« How full of harmeles myrth is our Cambridge *Pedantius !* andthe Oxford *Bellum Grammaticale !* ») was written apparently at quite as early a date.

III. AUTHORSHIP.

An investigation into the question of authorship confirms the result already arrived at.

Two statements in regard to the authorship of *Pedantius* are worthy of serious consideration :

A priori one would assume that the author of a play acted in Trinity College would be a member of the College, probably a young Fellow, or at least a graduate. The two ascriptions now to be mentioned alike satisfy this expectation.

The Caius MS. describes the play as « Pædantius, Comœdia... authore Mro Forcet ».

Nash in *Strange News* [1] speaks of « M. *Winkfields* Comoedie of *Pedantius* in Trinitie College ».

In spite of a ridiculous misunderstanding which with some readers converted « M. [i.e. Mr] Winkfield » into « Matthew Winkfield » (or Wingfield) [2] there is no doubt about the person whom Nash had in his mind.

Anthony Wingfield became a pensioner of Trinity College on

[1]) Grosart II. 244, orig. ed. H1v.

[2]) See the article on *Latin Plays* in the *Retrospective Review* XII.

25 Oct. 1569, a student of Gray's Inn 1572, scholar of Trinity 1573, B. A. 1573/4, minor fellow 1576, M. A. and major fellow 1577. For some time he was Reader in Greek to the Queen. In March 1580/1 he defeated Gabriel Harvey at the election to the office of Public Orator of the University. In 1582-1583 he was Senior Proctor and during the latter part of his year of office, owing to the death of his original colleague, had Gabriel Harvey as Junior Proctor. He held the College offices of Senescallus (Steward) 1583, Thesaurarius Junior (Junior Bursar) 1585, Pandoxator (Supervisor of the Butteries) 1586, and became Senior Fellow in 1587. In 1588 he ceased to be Fellow and next year resigned the Oratorship of the University.

He seems to have left Cambridge in order to try his fortune in high places and to have met with little success. We find him writing on 18 Dec. 1598 to Sir Robert Cecil [1] that he had often, when Public Orator at Cambridge, addressed his illustrious father in Latin letters and now having left academic fountains where things were pleasant and prosperous he has endured the hardships of the sea of a court and only through Cecil's help has escaped shipwreck. Soon after this, he seems to have become tutor to two young Cavendishes, holding his post till 1609 when he was succeeded by the famous Thomas Hobbes. He apparently died about 1615.

It is stated that Latin letters by Wingfield are to be found in *Epistolæ Academicæ* II, 468 and a copy of Latin verses by him in the University collection of verses on the death of Sir P. Sidney. An epigram *The Peer Content* is given in Lodge's *Illustrations* III, 176.

Edward Forsett, (of whom Messrs Churchill and Keller say that « nichts weiter bekannt ist » [2]) having been matriculated from Christ's College on 22 Feb. 1563/4 became Scholar of Trinity in 1571, B. A. 1571/2, fellow of Trinity 1574, M. A. 1575. In 1577 when Lord Essex went to Cambridge, Forsett had rooms contiguous apparently to those of Lord Essex and his tutors. For among Lord Essex's expenses « at his entrance in the chamber at Cambridge » of which a record is kept in Lansdowne MSS. 25. f. 46., we have a curious entry relating to the making of a door between Forsett's rooms and those of Gervase Babington, another Fellow of Trinity

[1]) *Hatfield MSS* VIII, 506.

[2]) *Jahrbuch der Shakespeare Gesellschaft,* XXXIV. 275.

of the same standing as himself, who became in time a Bishop [1]. Forsett, like Babington, vacated his Fellowship at Michaelmas 1581.

This is without doubt the « Mr Forcet » to whom the Caius scribe attributes the authorship of *Pedantius.*

It is interesting to note that if the attribution of the play to Forsett is correct, we have in this another ground for fixing its date. It would have been unlikely that Forsett should have had a hand in it, if it had been produced after the summer of 1581 when Forsett was no longer in Cambridge.

Before closing the account of Forsett's Cambridge career, it should be mentioned that he was the author of a long commendatory letter in Latin headed « Edouardus Forcettus Cantabrigiensis Lectori S. D. » which is appended to the Latin translation by W. Whitaker of a work by Bishop Jewel, *Ioannis Iuelli.. Adversus ThomamHardingum volumen alterum*, Londini 1578. Whitaker, then a Fellow of Trinity about five years older than Forsett, was a divine of immense learning, a moderate Puritan, and recognised as the champion of English Protestantism against Bellarmine. It says much, therefore, for Forsett's reputation as a scholar and a serious man that as a layman of five and twenty he should have been asked to contribute the first and most important of the commendations accompanying Whitaker's work. In the letter he writes as a convinced Protestant and patriot and denounces the « homines Anglolouanienses qui maluerunt Louanii potius venenum exitiale dirumque perpotare quam saluberrimum gustare succum Angliæ vereque profecto lac maternum. » How little did he foresee the time when a new race of «homines Anglolouanienses » would give to the world a second edition of *Pedantius !*

It has been said that Edward Forsett had been matriculated as a member of Christ's College on 22 Feb 1563/4. The University Matriculation Book among the students of Christ's College of that date contains the series of names « Forcet W., Forcet Hen. imp. [2] (11), Forcet Edw. imp. (10) » The number in a bracket gives the age.

1) « My part of the dore betwixt Mr Forcett and me IIIs VId
Geruatius Babington
For making the door betwixt Mr Babington and me, my part IIIs VId
Edward Forcet ».

2) = « impubes ».

Researches at the Record Office, London, in which the chief work has been done for me by my friend Mr G. J. Turner of Lincoln's Inn, editor of « *Select Pleas of the Forest* » for the Selden Society, have enabled me to see in the above Forcets the three eldest sons of Richard Forsett of Gray's Inn and Margaret (name unknown) his wife — and in consequcnce to trace the later career of Edward Forsett with comparative certainty.

When Forsett left Cambridge in 1581, it was probably to enter into the Queen's service. Forsett's connexion with Lord Essex, then a ward of Lord Burleigh, would probably make this easy for him even if he had had no family interest at court. But that he had such interest seems clear from the terms of the will of his father, Richard Forsett, « made the XV daye of July in the 3rd yere of the raigne of our soueraigne ladie Quene Elizabeth » (i. e. 1561). The will contains the following curious clauses : « Item I giue and bequeath to the right honorable William Cecil knight » (i. e. the future Lord Burleigh) « £ 20 of lawful money of England, desiring his honorable mastershipp of his goodness to take my eldest son John Forsett into his seruice if he shall think him so entred in lerning that he may be meete for his seruice. Item I doe bequeath to Mr Gerrard the queens majestys general attorney one of my three eldest sonnes and £ 6. 13. 4 of lawfull money of England with him and he shall take his choice of them at his pleasure. » It is clear from this that both Lord Burleigh and Sir Gilbert Gerard were under a moral obligation to do something for one of Richard Forsett's sons — and as Edward was the only son whom we know to have entered the public service, we may conclude that he did so under Lord Burleigh's or Gerard's patronage.

Though we hear nothing of him in this connexion during the reign of Elizabeth, we find from the *State Papers, Domestic Series* that on 19 May 1609 « Edw. Forsett » reports on « inconveniences likely to ensue in the Office of Works from refusal of the paymasters to comply with the regulations », that on 20 May 1609 there is a warrant to pay him £ 200 for repairs about Oatlands Park, and on 1 May 1610 there is the entry « Edw. Forsett and Simon Basill to Salisbury. Survey and estimate for rebuilding a barn at Nonsuch ». It would appear that the Office of Works with which Forsett was connected was located in the Tower, for we find Edw. Forsett and John Locherson on 25 and 27 Feb. and 2 March 1606 reporting on a con-

versation of some of the Gunpowder Plot prisoners overheard in the Tower, while on 6 July 1608 and 18 July 1610 leave of absence is given to the Lieutenant of the Tower on condition that Edw. Forsett or another should act as Deputy in his absence.

In the first parliament of James I (1603/4 — 1610/1) Edward Forsett was returned for Wells in Somersetshire in place of Sir Robert Stapleton deceased. This was probably in the summer of 1606, as we find Sir R. Stapleton taking part in the proceedings of the House of Commons on 6 May 1606, whereas during the last two sessions of the parliament (18 Nov. 1606 — 4 July 1607 and 9 Feb. 1609/10 — 23 July 1610) « Mr Forsett » is constantly put on committees for considering bills after their second reading.

On 8 June 1611 Edward Forsett obtained a grant of the manor of Tyburn or Marylebone. This manor had been leased from the crown to Sir Henry Sidney for 35 years from Michaelmas 1563, but Sir Henry Sidney seems to have disposed of his rights to Richard Forsett, Edward Forsett's father, as, at the date when the lease began, Margaret Forsett, Richard Forsett's widow, entered into possession. By letters patent of 3 July 1583 a new lease of the manor had been granted to Edward Forsett himself for 21 years from Michaelmas 1598 when Sir H. Sidney's lease expired. Accordingly he was already lease-holder of the manor when in 1611 it became his own. After this he lived for some years at the Manor House, the house which till 1791 stood on the site now occupied by Devonshire Mews. The manor remained in Forsett's family till his descendant John Austen Esq sold it in 1710.

Various documents from 1583 onwards describe Edward Forsett as « of London gent » with the variations « of Holborne near London, gent » (2 Feb. 1585) « of the Savoy, co. Middlesex gent » (1589) but after 1598 he is described as « of Marybone gent ». From about 1611 he is no longer « gent » but « esquire » and « justice of the peace ». The *State Papers* show him acting as a justice on 8 May 1620 and 28 March 1621.

In the midst of his worldly occupations, Edward Forsett remained a scholar. He published in 1606 : *A comparative Discovrse of the Bodies Natvral and Politiqve. By Edvvard Forset*, and in 1624 : *A defence of the right of Kings* [against R. Parsons] *by Edward Forset Esquire*, which would seem to have been written about 1609 when Parsons was still alive. While these books show that classical and scholastic learning which we should expect in the author of *Pedantius*

and of the commendatory letter of Whitaker's work, — even certain coincidences of phrase with our play [1] — they connect themselves at the same time with the man of affairs whose life we have traced, in that the author of the second is described as « Esquire » and expressly stated to be a Justice of the Peace [2].

Edward Forsett married (apparently about 1585) Elizabeth, daughter of Robert Carr of Hillingdon, Middlesex. By her he had a son Robert and a daughter Frances, wife of Matthew Howland (afterwards knighted), besides other children. These latter as well as his wife were already dead, when, having settled his « lands of inheritance » on his son Robert and resigned to him the manor-house of Marylebone, Edward Forsett died early in 1630 at the age of 78. His will made 13 Oct. 1629 when he was living at « Charinge Crosse howse », was proved 25 May 1630. In it he directed that he should be buried in the vault he had made in Marylebone Church [3].

We see that both Wingfield and Forsett satisfy all the requirements which we should expect in the author of *Pedantius*. Both were young fellows of Trinity, in residence in 1581 — both were men of

[1]) For example : from *A Comparative Discourse :* to make *quidlibet ex quodlibet* — the last word probably a mere misprint — (To the Reader. Cp. *Ped.* 1665) : matter desiringly affecteth his forme (p. 3) : his best guide like the threed of Ariadne, to lead him through the laberinth of so many intricat diuersities (p. 87. Cp. *Ped.* 496) : there is not in his brest.. any glasse windowes.. for medling Momus to look into the reserued *occultanda* of the heart (p. 98. Cp. *Ped.* 1020) : from *A Defence :* concluding so *magistraliter* (p. 35) : an argument *ab authoritate* (p. 42) : constitutive causes (p. 50) : the deadliest poyson that lyeth in the Dragons Tayle (p. 53) : this theire Advocate and Orator (p. 60) : as if *orbs* and *urbs* were all one (p. 61) : his direct and indirect, his absolute and conditionall, his mediate and immediate, his *simpliciter* and *secundum quid* or *quatenus* (p. 63) : any subalternate supremacy (p. 66) : an *alter idem* (*ib*) : his *ille ego* (p. 69).

[2]) Anthony A' Wood, who knew nothing of our Cambridge Edward Forsett, wrongly attributes both these books to an Edward Forsett of the family of the Forsetts of Billesby, Linconshire, who was matriculated at Lincoln College, Oxford on 19 Nov. 1591. (*Athenæ* II 5).

[3]) This church was pulled down in 1741. Lysons' *Environs of London* tells us that the Forsett vault was indicated by some rude verses : —

These pewes unscrud and tane in sundir,
In stone thers graven what is undir :
To wit, a valt for burial there is
Which Edward Forset made for him and his.

A pedigree and fuller account of the Forsett family by Mr G. J. Turner and myself will, I hope, shortly appear in the *Genealogist* or some other journal.

scholarly attainments — and, if we are right in fixing the first performance as having taken place on 6 Feb. 1581, Wingfield was at the moment engaged in a contest for an academical office against Gabriel Harvey. The play emanated from a set of Trinity men, whom that contest had stimulated to make a butt of Harvey.

Probably more hands than one were engaged on it. Whether the main author was Wingfield or Forsett, we cannot say. The fact that Wingfield's opposition to Harvey was notorious may well have led Nash to think of him in connexion with the play. On the other hand as Forsett left Cambridge in 1581 and would probably soon afterwards be forgotten there, it is likely that the association of his name with *Pedantius* was a very early one and so deserving our special consideration. On the whole we shall probably be right if we attach more weight to the anonymous scribe of the Caius Ms. and assign *Pedantius* to Edward Forsett.

Two other names have been associated with the authorship of *Pedantius*.

Noble in his *Memoirs of the Protectoral House of Cromwell* 1784 (vol. I p. 323) has the following confused passage, in which he attributes *Pedantius* to Dr Thomas Beard, Oliver Cromwell's Huntingdon schoolmaster.

« Dr Beard is author of « *Pedantius*... 1631 ».. he in part was author of the *Theatre of Gods Judgments*, in the frontispiece of which is a neat whole-length print of him with two scholars standing behind him, a rod in his hand and *as in præsenti* appearing from his mouth. »

Noble therefore states (1) that the copperplate of Pedantius prefixed to the play represents Dr Beard, (2) that the play was also written by him : but he appears to be under the impression that the portrait is prefixed, not to the play, but to Dr Beard's authentic work, *The Theatre of God's Judgments*, (1597).

Noble's statement is manifestly based on a hasty reading of J. Granger's *Supplement to Biographical History of England* 1774 p. 201, where Granger, after describing the figure of the schoolmaster prefixed to *Pedantius* in the same terms as those used afterwards by Noble, and stating it to be a portrait of Dr Beard, goes on to say that Dr Beard was author of « *Pedantius*... 1631 » and adds « The print of him belongs to this comedy ». Granger's statements that *Pedantius* was written by Beard and the cut was a portrait of Beard

are copied, not only by Noble, but by A. Bromley in his *Catalogue of Engraved British Portraits* 1793 p. 84 and by B. Brook *Lives of the Puritans* 1813 vol. II p. 396, while J. S. Hawkins in his edition of *Ignoramus* 1787 p. 249 makes the same statements on the authority of Noble [1]. What ground Granger had for either statement I have not discovered.

That Dr Beard was the author of *Pedantius* has no sort of probability. He was not of Trinity College in the first place, but of Jesus : he took his B. A. degree in 1587/8 and his M. A. degree in 1591, that is, in the very year in which Harington wrote that he *remembered* the play to have been witnessed (apparently years before), by Lord Essex : and if he had been the author of the play, it is extremely unlikely that he should have been caricatured in the person of his own butt, Pedantius, when the play was printed in 1631 — yet the latter statement rests on the same authority as the former.

In spite however of the strong evidence and strong probabilities which connect the play with Wingfield, or Forsett, or both of them jointly, and the utter groundlessness of its ascription to Beard, it is a remarkable fact that up to now the catalogues of our great libraries (that of the Bodleian is a praiseworthy exception) almost all treat *Pedantius* as the work of Beard. Even the *Dictionary of National Biography* in speaking of the play under « Anthony Wingfield » tells us that Beard's claim is a stronger one.

How then can Beard's name have come to be associated with the play ? My own theory is that some one saw rightly or wrongly in the portrait of Pedantius a resemblance to Beard, who survived at Huntingdon till a year after the play had appeared in print, and who would probably a few years later come to be hated by Royalists as the schoolmaster of Oliver Cromwell. The name of Beard having acquired this connexion with the play, it only needed a rather more than ordinary confusion of mind to say that he was the author. The persistence of this legend is only another proof

[1]) The author of the article on *Latin Plays* in the *Retrospective Review* XII asserts — no doubt carelessly — that the figure of *Dromodotus* prefixed to the play is said to represent Beard. It is noteworthy that the *Biographia Dramatica* of Baker-Reed-Jones (1812) calls « M. Wingfield » «the reputed author » of *Pedantius* and knows nothing of Beard in this connexion.

that a lie dies hard. If it is now scotched, we have performed a service for which no one would have been so grateful to us as Dr Beard himself.

In *The Theatre of Gods Judgments* — of which a 3rd edition appeared, like *Pedantius*, in 1631, — Dr Beard writes in the true Puritan vein [1] :

« It resteth now that wee speake somewhat of Playes and Comedies, and such like toys and May-games, which haue no other vse in the world but to depraue and corrupt good manners, and to open a doore to all vncleannesse ; the eares of young folke are there polluted with many filthy and dishonest speeches, their eyes are there infected with lasciuious and vnchaste gestures and countenances, and their wits are there stayned and embrued with so pernitious liquor that (except Gods good grace) they will euer sauour of it ».

And he goes on to tell us with approval that among the Romans « the masters, guiders, and actors of Playes were always debarred as men infamous from bearing anie publike Office or dignitie in the Commonwealth. »

Is it not an insult to the man who wrote those words to suppose that — even in his salad days — he had been himself the author of a comedy ?

Cooper in his *Athenæ Cantabrigienses* (II 441-2) assigns *Pedantius* to a fourth claimant, Walter Hawkesworth of Trinity College, B. A. 1591/2 [2]. It is clear that Cooper was forgetful of the mention made of *Pedantius* by Harington in 1591 and by Nash in 1593 when he could write as follows :

« At the Bachelor's Commencement 1602/3 the Latin comedy of Leander was acted at Trinity College for the second time, and another comedy, which he (i. e. Hawkesworth) had himself written, entitled *Pedantius,* was produced for the first time. He represented the principal characters in both these dramas ».

Cooper's statements are repeated by Hawkesworth's biographer in the *Dictionary of National Biography,* who indeed slightly improves on his source by speaking of *Pedantius* as a comedy « which he is *known* to have written »

It is quite clear that if the *Pedantius* said to have been played in 1602/3 was the play which we possess both in print and in MS, the

1) p. 436.

2) Cooper is not consistent with himself as in the same work he assigns the play to Anthony Wingfield and mentions the claims of Forsett and Beard.

play, that is, known to Harington and Nash, Walter Hawkesworth was not its author. It is at the same time possible that he adapted it for its new use, perhaps by adding the many (though unimportant) interpolations which distinguish the printed text of 1631 from the Caius MS.

But what was Cooper's authority? Was it merely a chance remark of Cole's? For Cole in his notes for his proposed *Athenæ Cantabrigienses (Add. Mss.* 5871 p. 102), after attributing to Walter Hawkesworth the play *Labyrinthus*, adds the words,

« Qu : if he was ye author of Pedantius .. 1631 ? »

If this vague suggestion of Cole's is all that Cooper's statement rests on, we have once more exposed a myth.

IV. PERFORMANCES OF *PEDANTIUS*.

The first performance of *Pedantius* took place, as we have argued, on 6 February 1581 — and no doubt in the Hall of Trinity College.

Mr J. W. Clark tells us [1] that

« Queen Elizabeth's statutes given in 1559-60 [the College had been founded in 1549] prescribe the annual performance of plays in the hall during the twelve days of Christmas under the direction of the nine lecturers *(lectores)*. The head-lecturer *(primus lector)* is to represent either a comedy or tragedy : the remaining eight are to divide four plays among them, either comedies or tragedies, one of each being entrusted to two lecturers. The performances may be public or private. If these directions be not carried out, each lecturer who is to blame is to pay a fine of ten shillings. Plays were accordingly performed in the hall of Trinity College for a considerable number of years, as shown by the entries in the Audit-Book, but towards the end of the seventeenth century they were given up. »

The old Hall of Trinity occupied the site of the present combination room, buttery and kitchen. The front of it on the Great Court was still preserved after the construction of the present hall in 1604 and it is to be seen in Loggan's plan of the college. The Old Hall, according to Mr Clark, was about 52 feet long by 25 broad, nearly corresponding therefore in its dimensions to the present hall of Peterhouse. It had the screens, butteries and kitchen at its north end [2].

[1]) *Architectural History of Cambridge.* III, 371.

[2]) *Ib.* II. 466-468.

College plays were acted with much splendour. This is seen by a letter written by Roger Ascham from Antwerp on 1 Oct. 1550 to his friend Edward Raven, Fellow of St John's College, in which Ascham tried to give Raven some idea of the magnificence of Antwerp by saying that it surpassed all other cities which he had visited as much as the hall of his college when decorated for a play at Christmas surpassed its appearance at ordinary times [1].

Included among the Parne Papers in Trinity College Library are some accounts of the year 1555 for repairs to properties for « the Master's show» (probably a play by J. Christopherson, then Master of the College). These properties include asps, crocodiles, a sceptre etc.

The following letter [2] from the Master and Seniors of the College forty years later shows at once the official character which the college plays still retained and the importance attached to their worthy representation.

« To the right honorable... the Lo : Burghley...

Our bounden dutie in most humble wise remembred. Whereas we intend for the exercise of yonge gentlemen and scholers in our Colledge to sett forth certaine Comœdies and one Tragœdye, there being in that Tragœdie sondry personages of greatest estate to be represented in auncient princely attire, wch is no where to be had, but within the office of the Roabes at the Tower : it is our humble request your most honorable Lo : would be pleased to graunte your Lordship's warrant unto the chief officers there that upon sufficient securitie we might be furnished from thence with such meete necessaries as are required. Wch favor we have founde heretofore upon your good Lo. like hon. warrant, that hath the rather embouldned us at this tyme... From Trinitie Colledge in Cambridge 28 Jan. 1594.

Tho. Nevile, Geo. Lee, Jer. Radcliff, Jo. Sledd, Gre. Milner, Guli. Hall, Sam. Heron, Cuth. Norris. »

From the following entries in the Junior Bursar's Book of Trinity College for the year 1578-1579, we gather that performances of college plays (especially perhaps if the plays had the same satirical character as *Pedantius*) sometimes excited the angry passions of persons not admitted to witness them.

1) *R. Aschami Epistolarum libri* IV. Oxoniæ 1703. p. 223. Quoted by Mr Clark, III, 372.

2) Lansdowne MSS. 78. 16. Printed by Ellis, Ser I. no 230 (vol. III p. 33) and by Heywood and Wright, *University Transactions*, II, 57.

« It. for thyrtye foote of new glasse after the playes in the hall windowes xv[s]

It. for new leading of thirtye foote in the great hall windowes v[s] ».

Some of the reasons why College plays were favoured by the academic authorities in spite of Puritan cavillings we may see set forth by Heywood in his *Apology for Actors* (1612)[1]:

« Do not the Universities, the fountaines and well springs of all good arts, learning, and documents, admit the like in their colledges? and they (I assure my selfe) are not ignorant of their true use. In the time of my residence in Cambridge, I have seen tragedyes, comedyes, historyes, pastorals, and shewes, publickly acted, in which graduates of good place and reputation have been specially parted. This is held necessary for the emboldening of their *Junior* schollers to arme them with audacity against they come to bee imployed in any publicke exercise, as in the reading of the dialecticke, rhetoricke, ethicke, mathematicke, the physicke or metaphysike lectures. It teacheth audacity to the bashfull grammarian, beeing newly admitted into the private colledge, and after matriculated and entred as a member of the University, and makes him a bold sophister to argue *pro et contra*, to compose his sillogismes, cathegoricke, or hypotheticke (simple or compound), to reason and frame a sufficient argument to prove his questions, or to defend any *axioma*, to distinguish of any dilemma, and be able to moderate in any argumentation whatsoever.

To come to rhetoricke : it not onely emboldens a scholler to speake, but instructs him to speake well, and with judgement, to observe his commas, colons, and full poynts, his parentheses, his breathing spaces, and distinctions, to keepe a decorum in his countenance, neither to frowne when he should smile, nor to make unseemely and disguised faces in the delivery of his words, not to stare with his eies, draw awry his mouth, confound his voice in the hollow of his throat, or teare his words hastily betwixt his teeth; neither to buffet his deske like a mad-man, nor stand in his place like a livelesse image, demurely plodding, and without any smooth and formal motion. It instructs him to fit his phrases to his action, and his action to his phrase, and his pronuntiation to them both. »

« To proceed, and to looke with those men that professe themselves adversaries to this quality, they are none of the gravest and most ancient Doctors of the Academy, but onely a sorte of finde-faults, such as interest their prodigall tongues in all men's affaires without respect. These I have heard as liberally in their

[1]) Shakespeare Society's reprint p. 28, (slightly corrected).

superficial censures taxe the exercises performed in their colledges, as these acted on our publicke stages, not looking into the true and direct use of either, but ambitiously preferring their owne presumptuous humors, before the profound and authenticall judgements of all the learned Doctors of the Universitie ».

The excellence of the acting of college playes in attested in a Latin letter of a foreigner, William Soone [1], of 1575 thus translated in Cooper's *Annals* of the University :

« In the months of January, February and March to beguile the long evenings they amuse themselves with exhibiting public plays which they perform with so much elegance, such graceful action and such command of voice, countenance and gesture that if Plautus, Terence, or Seneca were to come to life again, they would admire their own pieces and be better pleased with them than when they were performed before the people of Rome, and Euripides, Sophocles and Aristophanes would be disgusted at the performance of their own citizens ».

It will be seen that Soone speaks of the Lent or Candlemas term as that in which plays were acted. We are therefore not surprised to find that in 1581 the Trinity plays were given — not as the statutes ordained — in the twelve days of Christmas, but on the 6 February.

From what has been said we can imagine the scene when *Pedantius* was presented. The College Hall was no doubt packed with spectators — chiefly, we may presume, from the College itself, which in 1573 had 380 members in residence — but it included some from without the college, for John Harington of King's, the Queen's godson, was there ; and possibly Robert Greene of Clare Hall and Kit Marlowe of Benet's [2]. And no doubt the rumour that Mr Harvey of Trinity Hall was to be satirized would make many older members of the University eager to see the fun.

How often after this occasion *Pedantius* was acted in the University we do not know. Nash tells us (speaking of Harvey) : « better acted than he hath been at Cambridge, hee can neuer be : where

[1]) Bruin. *De præcipuis urbibus*. II, 1.

[2]) Greene after his travels abroad is thought to have resided at Cambridge from 1580 till he took his M. A. in 1583. (His name however does not occur in a list, preserved in Lansd. MSS 33.43 of members of the University in residence in November 1581). Marlowe, though he did not matriculate till 17 March 1580/1, must have been in residence at Corpus a year earlier, as he took his B. A. degree in 1582/3.

vpon euerie stage, hee hath been brought for a Sicophant and a Sowgelder [i-e. a fool] » [1]. But as Nash tells us that the three brothers Harvey were ridiculed at Clare Hall in a show called « Tarrarantantara turba tumultuosa Trigonum Tri-Harveyorum, Tri- harmonia » [2] we cannot be sure that in the former passage he means to imply that *Pedantius* itself had been acted on every stage in Cambridge.

In an account of Lord Essex's « device before the Queen » [3] given on the 17 November, the « Queen's Day », 1595, Rowland Whyte writes to Sir R. Sidney : « Thold Man was he, that in Cambridg plaied Giraldy, Morley plaied the Secretary, and he that plaied Pedantiq [at C ?] was the Soldior... » [4].

Is this a reference to a performance of *Pedantius* at Cambridge ? If so, it was probably a performance much more recent at the time Whyte was writing than the original performance of 1581. It is probable however that our play is not in question here, and that « Giraldy » and « Pedantiq » were characters in some other comedy recently acted at Cambridge.

We have already quoted Cooper's account of the acting of a play called *Pedantius* in 1602 in which the chief part was taken by Walter Hawkesworth. But assuming that Cooper had some ground for his statement, it is possible (though not likely) that this was a new play.

How far was our play known outside Cambridge before it was printed in 1631 ? It is a question not easy to answer. Nash's words in *Strange Newes* (1593) « This I will iustifie against any *Dromidote* Ergonist whatsoever » [5] might lead one to think that, « Dromidote » had become a popular expression for a scholastic logician. Nash may, however, have been writing for the benefit of Gabriel Harvey and the select few who would see the allusion. H. Peacham writes in his *Compleat Gentleman* (1627) p. 27 : « in *Italy*, of all professions, that of *Pedanteria* in held in basest repute ; the Schoole-master almost in euery Comedy being brought vpon the Stage to paralell the *Zani*, or *Pantaloun*. He made vs good sport in that excellent

[1]) *Have with you.* (*Works* ed. Grosart III. 169 : orig. ed. R4v)
[2]) *Have with you,* (Grosart III 118 : M4v).
[3]) Bacon wrote the speeches for this device.
[4]) *Sidney Papers,* ed. Collins, vol I, p. 362, (corrected from MS).
[5]) Nash's *Works* ed. Grosart II, p. 218 : orig. ed. E3.

Comedy of *Pedantius,* acted in our Trinite Colledge in *Cambridge* ». But Peacham was a Trinity man.

Messrs Churchill and Keller [1] argue that Shakespeare had *Pedantius* in mind when he wrote *Love's Labour Lost* and that Holofernes there represents Pedantius, and Sir Nathaniel, Dromodotus. They point out that in the folio Holofernes appears almost always as « Pedant ». I fail to see any such close resemblance as to convince me that Shakespeare knew our play : the prefixing of « Pedant » to Holofernes' speeches instead of his name is only what is found in similar cases in a number of Italian comedies. However now that *Pedantius* is made more accessible, it is open to any reader to form an opinion on the point which will be just as good as mine.

That *Pedantius* was known to the authors of the Cambridge *Parnassus* plays is *a priori* probable and there are passages in the plays which one may suppose to have been suggested by the earlier comedy, for example the complaints of the tailor against his university customers [2] and the exclamation « here's a true Pedantius » [3].

V. SOURCES OF THE PLAY.

When in the winter of 1580-1581 Forsett or Wingfield or a group of Trinity men took in hand to produce a comedy for Candlemas, what process did they adopt? Did they invent their play, plot and all, or did they lay hands on some German or Italian comedy and transform it to their purposes?

No earlier play has yet been found which bears much resemblance to the Trinity comedy as produced. The character of the Pedant, derived ultimately from the *Bacchides* of Plautus, is common to a vast number of comedies, Italian and German, and the main traits of this character are seen alike in the scholastic philosopher Dromodotus and the humanist Pedantius. Pedantius is indeed more than the ordinary pedant : he is a man of fashion with the ambition to shine at court and, above all, he is in love. But the pedant in love was also known to Italian story and Italian comedy : he is to be found for example in a novella by

1) *Shakespeare Jahrbuch,* XXXIV, pp. 275 et seq.
2) *Return from Parnassus,* Part I, II, 1, 522.
3) *Ib.* l. 757.

Cena (II. Nov. 7) and in one by Pietro Fortini, (Novella 5)[1] and in comedies by F. Belo, or Bello, *(Il Pedante* 1529) Dolce *(Ragazzo* 1541) and R. Martini *(Amore scolastico* 1570). Pedantius' fondness for classical quotations, his absurd etymologies, the scenes of pedantic instruction between Pedantius and Dromodotus and their pupils, are all part of the traditional property of schoolmaster comedy. The character of the cloth-merchant had appeared in Reuchlin's *Henno* and earlier in *Maître Pathelin.*

But when all this is said, it remains true that no single play or story has been found which can be called the source of our comedy, not even by Creizenach who in his *Geschichte des neueren Dramas* shows so wide a knowledge of dramatic literature and a particular acquaintance with our play, or at least with the abstract of it given by Churchill and Keller.

But if, in default of further research, we are left without any foreign source for our play, we shall not, I think, jump to the conclusion that our authors had nothing before them to work on. On the contrary I think the play itself contains evidence that it is of the nature of a sequel to a play — no doubt a Latin play — which had been previously seen by the same audience.

In the first scene Crobolus (described in the argument as « olim servus Chremuli ») is giving a lesson to his servant Pogglostus how to treat him in his new rôle of a master. Chremulus, at the time the play opens, is dead. There would appear to be no reason for mentioning him unless he is a character already known. And how much more point the first scene gains, if we suppose that in it Crobolus is no new character, but one known to the audience previously as a slave!

But there is more than this. Pedantius tells how in the past he had warned his pupil Leonidas against love. Leonidas plays no part in this play : but he is represented as being now in an influential position at Court. Yet he is spoken of as though the audience knew already much about him[2]. I am persuaded then that *Pedantius* had been preceded by a comedy much nearer to the Plautine and earlier Italian type, in which the chief rôle was played by a young man Leonidas, the son of Chremulus, who

[1]) A. Graf, *Attraverso il cinquecento. I Pedante.*

[2]) Notice the very casual manner in which his name is first introduced l. 354 and then again l. 1136.

assisted by his slave Crobolus — in defiance of the counsels of his schoolmaster Pedantius — carried through some love-intrigue with success, a comedy which ended with the death of Chremulus and the manumission of Crobolus.

If this theory is correct, the playwrights of 1580-1581 conceived the idea which occurred to Queen Elizabeth when she asked to see Falstaff in love and was rewarded with the play of *Merry Wives,* and to Boiardo when he based on Pulci's *Morgante Maggiore* his *Orlando Innamorato*. They determined to show the Pedant in love. This was I believe the root-idea of our play.

But then came a brilliant after-thought. Would not a pedant in love suggest to a Cambridge audience the luckless Gabriel Harvey, Wingfield's rival for the Oratorship, Harvey, known not more for his devotion to learning than for his social ambitions, his fastidious dandyism and his inability to pay his tailor? Leonidas might now take the place of Spenser, the friend and pupil of Harvey, who was in favour with the great, and through whom Harvey had a connexion with the Court. And so Harvey's phrases, or such as were most open to the ridicule of the irreverent, were put into the Pedant's mouth, and the actor of the part was instructed to mimic Harvey's deportment.

But granting that the evolution of the play in the hands of Wingfield or Forsett was as we have described, we have only carried the difficulty one step further back. We have still to find some original on which was built, not *Pedantius*, but *Pedantius*' predecessor, *Leonidas*. The names of the characters — especially Pogglostus, Tuscidilla (or Fuscidilla) and Crobolus — excite curiosity. Is it not possible to show some Italian play or story from which these names and the elements of the action of the piece were derived?

VI. THE PLAY.

Our comedy in the persons of Pedantius and Dromodotus satirizes two distinct academic types, the Ciceronian humanist (who had taken the place of the medieval grammarian) and the philosopher of the school. It is worth while therefore to say a few words on these types. Mr Mullinger in his *History of the University of Cambridge* tells us [1] that in the latter part of the middle ages, the gram-

[1]) I. 344, etc.

marian's art declined regularly in value and the study of logic overshadowed all the rest... A course of study in but one subject and occupying but three years was obviously not entitled to the same consideration as a seven years' course extending trough the *trivium* and *quadrivium* ». So we find that by statute the masters and scholars of grammar were not allowed the same funeral honours as masters and scholars of arts. « With the sixteenth century the balance was readjusted : the grammarian along with the rhetorician claimed equal honours with the logician », or tried to drive the logician from the field.

« To the Humanists [1], as Prantl observes, two courses were open : — to insist on a restoration of the true logic of Aristotle and a rejection of the misconstructions and additions made by Petrus Hispanus and his countless commentators, or to denounce the whole study of logic as worthless and pernicious and demand that its place be filled by rhetoric. In Italy the latter was almost universally adopted ». There the spirit of the humanist rhetorician is seen in L. Valla (d. 1457) and M. Nizolius (d. 1566). In the north scholasticism maintained the fight against humanism longer than in the south.

Skelton [2] tells how in his day Cambridge men « tumble in theology » after having once

« superciliously caught
A lytell ragge of rhetoricke
A lesse lumpe of logicke
A pece or patch of philosophy ».

Tyndal in his 'Answer' to Sir Thomas More (1530) writes, probably with reference to Oxford [3] :

« Remember ye not how within this thirty years and far less, and yet dureth to this day, the old barking curs, Duns' disciples and like draff called Scotists,... raged in every pulpit against Greek, Latin and Hebrew ? and what sorrow the schoolmasters that taught the true Latin tongue had with them ? Some beating the pulpit with their fists for madness and roaring out... that if there were but one Terence or Virgil in the world and that same in their sleeves and a fire before them, they would burn them therein though it should cost them their lives : affirming that all good learning

[1]) *ib.* p. 417.
[2]) *A Replycacion,* quoted by Mullinger I. 439. Dyce's Skelton, I., p. 208.
[3]) Mullinger I. 590.

decayed and was utterly lost, since men gave them unto the Latin tongue ».

At Cambridge scholasticism received its deathblow in 1535 when Thomas Cromwell succeeded to the Chancellorship, and

« ousted the professors of the old learning from the academic chairs and gave the pages of scholasticism to the winds. From Oxford Cromwell's commissioner, Leighton, wrote : « We have set Duns in Bocardo and have utterly banished him Oxford for ever with all his blind glosses. And the second time we came to New College after we had declared your injunctions, we found all the great quadrant court full of the leaves of Dunce, the wind blowing them into every corner »[1].

We have then in the 16th century two clearly marked academic types, the scholastic philosopher and the ardent Ciceronian — the latter, as being primarily a grammarian, finding his after-career as a schoolmaster. Either type was open to the ridicule of a keen man of the world, and, as has been said, it is the characteristic of our play of *Pedantius* that it ridicules both as distinct types.

The pedant of Italian comedy, as Graf says, [2] « argues according to all the forms of the syllogism, concedes the major, denies the minor... has always some general rule to apply to the particular case... Has he to admonish an amorous youth ? The nature of love is so and so, and Plato says this... Will he reproach his times? He is ready with his *auri sacra fames* and his *o tempora, o mores* ». In this picture the traits of the logician and of the rhetorician are combined.

And W. Creizenach [3] shows how after the logician had had his turn, the humanist became the butt of the satirist.

« The dry Humanist who is as much a butt for mockery as the dry Schoolman was first recognised and described as a newly-risen type by the clearsighted Erasmus. The picture of the schoolmaster in the 27th Chapter of the *Moriæ Encomium* (1509) is without any doubt drawn from humanistic scholars. The type was introduced into dramatic literature by Belo. The pedant has always a firmly-rooted faith in his own superiority and wisdom and at the same time is completely helpless in any difficult situation. His « motley tongue [4] » half-Italian and half-Latin, in conversations

[1]) Mullinger I. 629.

[2]) *Attraverso il cinquecento*, p. 203.

[3]) *Geschichte des neueren Dramas* II. p. 280. In this and the preceding quotation I have given a free translation of the authors quoted.

[4]) Donne. *Satire* IV. 40 » pedant's motley tongue, soldier's bombast ».

LOGICIAN
VS
RHETORICIAN
+
GRAMMARIAN

with people of the lower class causes the most ridiculous misunderstandings, which he encounters with expressions of rage or the deepest compassion for the uneducated *canaille* : on every opportunity he comes out with his Latin maxims and syllogistic figures, and the effect is doubly comic in the scenes where the pedant appears as in love. His sententious wisdom is here not of the least use in protecting him from being fooled and misled, but when he is cudgelled and put to shame, this wisdom yields him abundant comfort : as he thinks of the great men of the past who were equally misunderstood by the *canaille* and pursued by misfortunes, he quickly recovers his equanimity.

« We need not be surprised that Aretino, the sworn foe of book-learning, did not allow this figure to escape him. In his *Marescalco* — written before the appearance of Belo's comedy — the pedant is the victim of a practical joke : the impudent Giannico ties a squib to his coat and sets fire to it and the pedant threatens the bystanders with the scorn of posterity if they will not avenge him. A particular trait which appears elsewhere in the rôle of the pedant is that he quotes not only from classical and humanistic authorities but also from medieval treatises such as the *Doctrinale* of Alexander de Villa dei. In the middle of the (15th) century, then, the Pedant becomes more and more a standing figure of comedy. He often appears as the instructor of the love-smitten youth, e. g. in the Sienese comedy *Gli ingannati* and in Calmo's *Travaglia.* A capital example of a pedant in love is seen in Martini's *Amore scolastico.* In order to gain nearer approach to his beloved he disguises himself as a miller, comparing his transformation to the humble forms assumed by the amorous Jupiter, but he betrays himself when even in his assumed part he keeps his characteristic « motley tongue ». The most perfect example of the kind was however to make a later appearance in Giordano Bruno's *Candelajo* » (1582).

Creizenach adds [1] :

« In England along with the rise of the national drama, the Latin drama at the Universities was also cultivated with renewed zeal. We observe too — as was previously the case in Spain and France — how the new Italian comedy extends its influence to the Latin school-drama, and how in this manner highly entertaining works are produced, such as for example the *Pedantius* of the Cambridge « Magister Forcett ».

And now to come to closer quarters with our Cambridge play. It belongs to the genus of conventional Plautine comedy : many of its characters, the tricky slave, the girl, the schoolmaster, the cloth-merchant are familiar figures of that branch of literature :

[1]) II. 87.

and the language they use is that of Plautus and Terence, humorously varied by an occasional glance at English.

But *Pedantius* stands distinguished from other plays of its genus. In the chief figure we find satirized not only the ordinary schoolmaster of comedy with his classical « tags » and etymologies, not only the Nizolian humanist whose God is Cicero — but at the same time the scholar who has read Castiglione's *Il Cortegiano* and would fain be a courtier and man of affairs, though in his combination of qualities he only makes himself more than ever ridiculous. We find in fact a laughable presentation of the weaknesses of Gabriel Harvey. And side by side with Pedantius we have another type, Dromodotus, the old-fashioned adherent of scholasticism, who quotes Aristotle and Aristotle's commentators with the same readiness as Pedantius quotes Cicero. And there is something characteristic in the university setting of the piece — the parodies of academical phrases, the references to « captious sophisters » and « letters mandatory » — to quarrels between town and gown — to slumbering aldermen and night-watches — the brilliant picture of the scholar dunned by his tailor [1].

The spirit of the play was well caught by Sir John Harington when he spoke of its « harmless mirth ». It is free from grossness and it abounds in genuine English humour. The humour is seen especially in the inappropriate similes which the author puts into the mouths of his characters.

Thus Dromodotus is made to say that just as one would grieve to see his old horse ill, in the same way he feels sad at hearing that his old friend is in love, but just as a wise man will give his sick nag a drench, so he must afford his friend the ointment of his good advice [2]; that just as worms come out of the rotting carcase of an ox, so the corruption of a Crobolus is the generation of a

1) Dr Herford, *Literary relations of England and Germany*, p. 155, writes « Out of dramas of the *Acolastus* (1536) type grew a series of offshoots in which the motive of the parable » (i. e. of the Prodigal Son) « is applied to the society of a modern University town. The informal adviser easily becomes a professional pedagogue, the steady son a blameless reading-man ; the ordinary contrasts of bourgeois life appear touched with the acuter antagonisms of town and gown ». But the plays of which Dr Herford is thinking such as Macropedius' *Rebelles* and Stummelius' *Studentes*, have little in common with *Pedantius* except their university setting.

2) l. 208.

Pedantius [1]; that just as a disease is recognised by the urine, so the mind is revealed by the face [2]; while in the last scene he vows that he is no more surprised to hear that Lydia is dead than « if one of you were to crack an egg [3] ».

Similarly Pedantius declares that Jupiter will hate the cow Io before Pallas ceases to love him [4], and tells Lydia that just as a corpse attracts crows, the scent of her sweetness attracts him, and that he is fanned by her glance as by the fan of sedition [5], while he finally urges her to be wise before it is too late and as it were gain wisdom with her gray hairs [6].

Pedantius' condescending air to Lydia is also very humorously given. When she accepts him, he says, « Tibi gratulor, mihi gaudeo » [7] and he proceeds to call her « mea cornucopia » [8] a word which would suggest to the audience more than he meant.

VII. *PEDANTIUS* AND GABRIEL HARVEY.

We have so far assumed the truth of Nash's statement that the part of Pedantius in the play was written to satirize a famous Cambridge character, Gabriel Harvey, and that this intention on the part of the playwright was reinforced by the actor who played Pedantius and in so doing mimicked Harvey's smallest peculiarities to the amusement of the spectators.

Does the play, as we have it, support Nash's statement? Messrs Churchill and Keller [9] seem to doubt that *the author* of the play at any rate had any intention of satirizing Harvey. « Dass manchmal *von dem Darsteller* auf eine bestimmte, den Zuschauern bekannte Personlichkeit angespielt wurde, mag wohl sein. So behauptet Nash a. a. O. Gabriel Harvey sei darin verspottet worden. Andere suchten andere Porträts zu erkennen [10]. *Der Dichter hatte wohl kaum diese Absicht :* der Herausgeber stellt sie direkt in Abrede. »

1) l. 1100. 2) l. 1948. 3) l. 2841. 4) l. 1660. 5) l. 2072. 6) l. 2106. 7) l. 2138. 8) l. 2157.

9) *Shakespeare Jahrbuch*, XXXIV, 277, 278.

10) We do not know to what Messrs Churchill and Keller are here referring unless it be to the *Biographica Dramatica* (Baker-Reed-Jones 1812) IV. 438, where we read : — « Dr Eachard in his Observations on the Answer to a letter.. of the contempt of the clergy seems to suppose that Selden was the object of ridicule in this piece » (i. e. *Pedantius*). It is not clear however that Eachard meant *Pedantius* by « Selden » (*Observations* pp. 65, 66). To us it seems that he was still referring to the play *Ignoramus*.

The last statement, in our belief, is put far too strongly [1], but, whether that be so or no, we may remark that the intentions of the author of *Pedantius* were not necessarily patent to his editor of fifty years later, and that a more minute examination of the play than Messrs Churchill and Keller had time for, brings us to a conclusion very different from theirs.

In the Pedantius of the play we see unmistakeable references throughout to traits of Gabriel Harvey's character or incidents in his life. In some cases the incidents are known to us independently, in others they are known only from Nash's own account of Harvey, which in itself is, of course, hostile and open to suspicion. But we maintain not only that Nash spoke the truth when he said that in this play Harvey was « miserably flouted at », but also that the general truth of Nash's account of Harvey's life gains fresh support from the allusions we find in *Pedantius*.

Let us first recall some facts and impressions of Harvey's early life.

Gabriel Harvey was born in 1550 or 1551 [2], as the son of a rope-maker of Saffron Walden, a little town fifteen miles from Cambridge over the Essex border. He matriculated at Christ's College, Cambridge, on 28 June 1566. It seems likely from expressions used by Harvey in later years, that during 1569 and 1570 he was holding one of the scholarships at Christ's just founded by Sir Walter Mildmay. If that was so, his acquaintance with Mildmay may have been a stepping-stone to his obtaining the protection of Lord Leicester, which we find him enjoying some years later. Harvey took his B.A. degree in 1569/70 and his M.A. degree in 1573. In November 1570 he had become a Fellow of Pembroke Hall.

At Pembroke he found Edmund Spenser, a year or two younger than himself in age, (he was born apparently in 1552), and three years junior in university standing (he had been admitted a sizar of Pembroke in 1569, became B.A. 1572/3 and M.A. 1576). Whether Spenser had already published poems at this date, we may leave undetermined ; at any rate his poetical genius was no doubt already apparent, and between him and the young Fellow of his College, a man with a thirst for learning and every kind of greatness, a warm friendship quickly sprung up.

[1]) See p. xlix, *n* 3).

[2]) His date of birth has generally been put earlier, but see a letter in the *Athenæum*, 4 Dec. 1903.

In a note in Harvey's handwriting in his copy of Quintilian, now in the British Museum, he describes himself as « Gabriel Haruejus, Rhetoricus Professor Cantabrig. 1573, 1574, 1575 ». This note, which is confirmed, so far as concerns the year 1575, by Lansdowne MSS. 20, 77, implies that during those years he held the post of University Reader or Professor of Rhetoric [1].

In the year 1577 Harvey published three Latin orations on Rhetoric which he had delivered before the University, no doubt during his tenure of the Readership, though it has been assumed, I think hastily, that the orations had been delivered immediately before they were published. The first of these, with a preface by W. Lewin dated February 1577, was published in the following June as *Ciceronianus*, a title which had been previously used by Erasmus and Petrus Ramus. Of the latter Harvey declares himself a follower. He has learnt from him that other authors besides Cicero are worthy of study and that authors should be read, not merely for their purity of style, but for their matter. He states that the oration was delivered « post reditum », that is, after his return to Cambridge from a time of quiet study at Saffron Walden which had lasted something under ten weeks. « Nos vero in Tusculano nostro (libenter enim hoc verbum usurpo) tanquam in suburbano quodam eloquentiæ philosophiæque gymnasio... otiati sumus ». He repeats the phrase with no idea that an enemy is lying in wait to mock at it : — « ita ut in otioso illo Tusculano pæne plus quam in Academiæ ipsius spatio... consecutum me putem ». Speaking of the days when he had been a narrow Ciceronian, and recounting the names of the authors he then cherished, he adds : — « Nizolium etiam et Naugerium in sinu semper et complexu fovebam meo ». He now mocks at « illa omnium beatissima clausula, Esse videatur ». He

[1]) The office is described in W. Harrison's *Account of Universities* (1577), quoted in Cooper's *Annals* II 351. « Moreover in the publicke schooles of both the Universities there are founde at the Prince's charge... five professours and readers, that is to say, of divinitie, of the civile lawe, Phisicke, the Hebrue and the Greeke tongues : and for the other publicke lectures, as of Philosophie, Logicke, Rethoricke, and the Quadrivials (although the later, I meane Arithmeticke, Musicke, Geometrie and Astronomie and with them all skill in the perfectives, are now smally regarded in eyther of them) the Universityes themselves doe allowe competent stipendes to such as reade the same, whereby they are sufficiently provided for, touching the maintenaunce of their estates, and no lesse incouraged to be diligent in their functions ».

introduces in his oration the unusual superlative « Ciceronianissimum » and a phrase which he frequently uses elsewhere, — « Suadæ medullam ».

On 29 July 1577 Harvey sent to another scholarly friend, Bartholomew Clerk, the manuscript of two more orations which were published together in November as *Rhetor*. We may draw attention to some phrases in this work, because accidentally or otherwise, they will meet us again in *Pedantius:* — « Suadæ medulla », — « loqui... omnium Ciceronianissime » — « ad perfectam... eloquentiæ Ideam quasi virgula divina suppeditata omnia » — « Palladem arbitror aureum hunc argenteumque partum edidisse » — « divinum illud e coelo γνῶθι σεαυτόν » — « vos, albæ ut aiunt, gallinæ filii » (to his undergraduate hearers) — « si ipsa illa tecum flexanima ageret eloquentia » — « audivi ego Academicos homines qui in... disputationibus Dunsicum nescio quid et Dorbellicum fundere cogerentur, sine succo, sine sapore » — « tanquam Lydio lapide » — « non vox hominem sonat, O dea certe » — (in a description of Eloquence) « mitto auream comam et calamistratos capillos ». We note Harvey's note of the rhetorical form of dismissing a number of cases by varying expressions : « Mitto... non loquor... nihil dico... prætereo... taceo... omitto... non repeto... prætermitto » : and again « Omitto... prætereo... nil dico... prætereo ».

On 12 August 1577 died Sir Thomas Smith, who had played a distinguished part as a statesman under Edward VI and Elizabeth and who had been born at Saffron Walden. He had apparently been a constant friend of Gabriel Harvey — who was perhaps distantly related to him — and he had given him advice on his proposed devotion of his abilities to the study of Civil Law. Harvey, who seems to have felt a sincere admiration for him, published an elegiac volume (colophon dated 1 Jan. 1578) to his memory. It was called *Smithus ; vel Musarum Lachrymæ*, and was dedicated to Sir Walter Mildmay.

In this work we again find borrowed phrases which we shall come across in *Pedantius* : « Suadæ medulla » (Biii) : « labor improbus omnia vincit » (Diii^{v}) : « Nam quem tandem alium digito monstrare solebant, Sæpius aientes crebris Sermonibus, Hic est ? » (Fiii^{v}) : « cedebat laurea linguæ, Arma togæ » (*ib.*) : « Anteiens Persas, Chaldæos, Gymnosophistas » (Fiv) : « vivit post funera virtus » (Giii).

After taking his M.A. degree in 1576, Spenser had left Cambridge

and gone to reside with his friends in the North. It would seem from the *Shepheards Calender*, which Spenser published in 1579, that Harvey had urged him to come south and had apparently been able to introduce him to Lord Leicester : —

« Then, if by me thou list advised be
Forsake the soyle that so doth thee bewitch :
Leave me those hilles where harbrough nis to see,
Nor holy-bush, nor brere, nor winding witche :
And to the dales resort, where shepheards ritch
And fruictfull flocks bene everywhere to see ».

Spenser came south in 1578, it would seem : and in Lord Leicester's house apparently gained the friendship of Leicester's nephew, the brilliant scholar and gentleman, Philip Sidney, with whom Harvey was already acquainted. Sidney, Spenser and Harvey now assisted in constituting the so-called « Areopagus » with its meetings at Leicester house in the spring of 1579 to discuss proposals for improving English poetry on classical lines. As we know, Harvey — who was rather a versifier than a poet — became a devoted experimenter in English Hexameters.

On 26 July 1578 Queen Elizabeth visited Audley End, a great house close to Saffron Walden, and for a day or two Audley End became the seat of the University. Harvey was one of those chosen to dispute before the Court, a testimony to the position he held at Cambridge as a scholar and Latin orator [1]. The disputation took place in Lord Leicester's chamber under the presidency of Lord Burleigh, Chancellor of the University.

In the following September Harvey published four books of Latin verses, inspired by the royal visit, called Χαῖρε *vel Gratulationes Valdinenses*. The separate books had been presented to the Queen, to Lord Leicester, to Lord Burleigh, and to Sir Christopher Hatton respectively.

The verses tell us of Harvey's special devotion to « his lord », i. e. Leicester, and to Sidney. In one poem « De vultu Itali » Harvey relates that at the time of the festivities Lord Leicester was about to send him abroad, and that the Queen, knowing of the design, when she saw Harvey, asked if he were the man : — « Hiccine,

[1]) Dr Howland writes to Lord Burleigh of the proposed disputation, 15 July 1578 : « The actors are such as I do not doubt but will greatly commend themselves, and delight the hearers » (*Hatfield Mss.*, II p. 188).

quæso, ille est ? » — and said that he had already « vultus Itali habitusque viri ». In the same poem Harvey introduces the proverbial line « Cum fueris Romæ, Romano vivito more » and the phrase « dies... niveo signanda lapillo ». In another poem « De Osculo » he celebrates his being allowed to kiss the Queen's hand, while in another, « De Aulica », he speaks with enthusiasm of the ladies of the court, whom he now met probably for the first time. He uses the conventional language of flattery in speaking of Elizabeth : — « Regia Diva », « Dea », « Viva dea est » &c. He again uses the old tag « Si qui filius albæ Gallinæ fuit ». He has the phrases « fac ad portas adstare Britannas Hannibalem » and « cogit amare Iecur ».

At this time Harvey's fellowship at Pembroke was about to expire and a letter was written to the Master by Lord Leicester asking that it might be extended for a year longer. The Master supported Leicester's request [1] but it was not acted upon by the Fellows and Harvey ceased to be fellow. However on 18 December following he was elected to a fellowship at Trinity Hall, a college which as the home of Law was specially congenial to one who was proposing to make the Civil Law his life-study. Apparently Harvey did not go abroad on Lord Leicester's service, as he expected ; at any rate not at this time. In the autumn of 1579 and the spring of 1580 he was exchanging with Spenser the letters which were published in 1580 as *Three Proper and Wittie familiar letters* (preface dated 19 June 1580) and *Two other very commendable letters*, written before the others, though published after them.

In a letter written from « Trinitie Hall, 23 Oct. 1579 » we find Harvey still expecting to go abroad. « I hope by that time I haue been resident a yeare or twoo in Italy, I shall be better qualifyed in this kind ». At this time Spenser himself was apparently about to travel on Lord Leicester's service, as we gather from his letter to Harvey of 7 October written from « Leicester House ».

In the winter of 1579-80 Spenser's *Shepherds Calender* appeared, ushered into the world by a mysterious « E. K. », generally identified with Edward Kirke, who had been a friend of Spenser's at Pembroke Hall. While Spenser himself under the name « Immerito » dedicated the work to Philip Sidney, « E. K. » added an introductory letter « to the most excellent and learned both orator

[1]) *Letter-book of G. Harvey* (Camden Soc.) p. 88.

and poet Mayster Gabriell Harvey ». Harvey appeared in the Eclogues under the pastoral name « Hobbinoll ».

In the spring of 1579 Bridgwater, the Public Orator of the University, was thought to be about to resign his office. Gabriel Harvey was away from Cambridge at the time and returned to find that other candidates were already in the field. Unwilling to lose his chance of a post for which he might naturally think himself specially fitted, he solicited a letter in his favour from the Chancellor of the University. He dates his appeal [1] « pridie Idus Aprilis (i. e. 12 April) 1579 » ; and states in the letter that he had returned to Cambridge only two days before.

Bridgwater did not vacate his office so soon as was expected[2] ; and though Burleigh wrote as requested on behalf of Harvey, when Harvey thanked him [3] « 18 Calend. Julias (i. e. 14 June) 1580 », the contest was still to come.

Harvey's candidature was doomed to disappointment. On 16 March 1580/1 he was defeated by Anthony Wingfield, Fellow of Trinity. Had Wingfield and his friends contributed to the result by their ridicule of Harvey a month before in *Pedantius* ? Harvey himself attributed his defeat to another cause :

« I was supposed not vnmeet for the Oratorship of the vniversity, which in that springe of mine age, for my Exercise and credite I earnestly affected : but mine owne modest petition, my friendes diligent labour, our high Chauncellors most honourable and extraordinarye commendation, were all peltingly defeated by a slye practise of the olde Foxe » (i. e. Dr Perne) [4].

To return to the spring of 1580. The earlier of two letters of Harvey to Spenser (published three months later in *Three proper letters*) is dated « e meo municipio... ni fallor, Aprilis septimo, vesperi ». The letter contained a biting account of the University, written in a moment of exasperation at being outmanœuvred in the contest [5],

[1]) Preserved in *Lansdowne MSS* 28, 83. Should the date have been 1580?

[2]) He resigned his office in a letter to Lord Burleigh on 25 Oct. 1579 (Lansdowne MSS 28, 88).

[3]) *Lansdowne MSS* 30, 57.

[4]) *Foure letters*. Harvey's Works, ed. Grosart I. 179.

[5]) Harvey tells us that the « sharpest part » was overread at the Council table and he was advised to interpret his intentions in more express terms, and thereupon made a large apology of his affection to the University, which however he suppressed (Grosart I. 179, 180.).

and concluded « Postscripte. Non multis dormio : non multis scribo : non cupio placere multis ».

The subsequent letter to Spenser is dated « nono Calendas Maias » (i. e. 23 April). This contains various poetical effusions ; one of which, « Encomium Lauri » has the line, « But what sayes Daphne ? Non omni dormio, worse luck » ; and another, the « Speculum Tuscanismi », contains a description of an Italianate Englishman, (perhaps suggested by a similar description in Gascoigne's *Hearbes*) :

Sence *Galateo* came in and Tuscanismo gan vsurpe,
Vanitie aboue all : Villanie next her, Statelynes Empresse.
No man, but Minion, Stowte, Lowte, Plaine, swayne, quoth a [Lording :
No wordes but valorous, no workes but woomanish onely.
For life Magnificoes, not a beck but glorious in shew,
In deede moste friuolous, not a looke but Tuscanish alwayes.
His *cringing side necke*, Eyes glauncing, Fisnamie smirking,
With *forefinger kisse* and braue *embrace to the footewarde...*
A little apish Flatte, cowched fast to the pate, like an Oyster.

After these various poetical specimens (some being by his brother John), Harvey adds « *Raptim uti vides* », and at the end of a postscript to his letter « *Nosti manum & stylum. G* ».

These *Three proper... letters* were probably published by July 1580. According to Nash the lines on the Italianate Englishman were taken by Lord Oxford as a satire upon himself, and Harvey had to suffer for them. If so, it was probably in 1580 after their publication in the letters (Nash indeed says so), for though Harvey a year earlier seems to reproach Spenser for having already published his « Verlayes » without his consent [1], if the « Speculum Tuscanismi » had brought him into trouble then, he is not likely to have republished it a year later.

The story of the offence taken by Lord Oxford and its consequences to Harvey is only known to us on the authority of Nash, who relates [2] that Harvey had to lie perdu for eight weeks in the house of a nobleman (whom we presume to have been Lord Leicester) : that Sir James Croft ferreted him out and had him put in the Fleet (which Harvey stoutly denied) : and that upon his humble submission he was sent back to Cambridge.

« Where after his arriual, to his associates and companions he

[1]) No copy of such a publication is extant.
[2]) *Have with you*, ed. Grosart III. 114 ; orig. ed. M3^{v}.

priuatly vaunted what redoubled rich brightnes to his name this short eclipse had brought and that it had more dignified and raisd him than all his endeuours from his childhood. With such incredible applause and amazement of his Iudges hee bragd hee had cleard himselfe, that euery one that was there ran to him and embrast him and shortly hee was promist to be cald to high prefermėt in court, not an ace lower than a Secretariship, or one of the Clarks of the Councell. Should I explaine to you how this wrought with him and how in the itching heate of this hopefull golden worlde and hony moone the ground would no longer beare him, but to Sturbridge Fayre [1] and vp and downe *Cambridge* on his foot-cloth maiestically he would pace it, with manie moe madde trickes of youth nere plaid before ; in stead of making his heart ake with vexing, I should make yours burst with laughing. Doctor *Perne* in this plight, nor at any other time, euer met him, but he would shake his hand and crie *Vanitas vanitatum, omnia vanitas*, Vanitie of vanities and all things is vanitie.

His father he vndid to furnish him to the Court once more, where presenting himselfe in all the colours of the raine-bow, and a paire of moustachies like a black horse tayle tyde up in a knot, with two tuffts sticking out on each side, he was askt by no meane personage, *Unde hæc insania* ? whence proceedeth this folly or madnes ? & he replied with that wether-beaten piece of a verse out of the Grammer, *Semel insaniuimus omnes* [2], once in our dayes there is none of vs but have plaied the ideots : and so was he counted and bad stand by for a Nodgscombe. He that most patronizd him, prying more searchingly into him, and finding that he was more meete to make sport with, than anie way deeply to be employd, with faire words shooke him of, & told him he was fitter for the Vniversitie, than for the court or his turne, and so bad God prosper his studies, and sent for another Secretarie to *Oxford* » [3].

This seems to imply that in the late autumn of 1580 Harvey was for a time in Lord Leicester's services as his Secretary [4], but soon

[1]) Stourbridge Fair opened annually in September.

[2]) Mantuan, *Eclogue* I.

[3]) *Have with you*, ed. Grosart, III, 115, 116 ; orig. ed. M3v.

[4]) That Harvey was for a time at court under Leicester's patronage is clear from Spenser's *Colin Clout's come home again*, where after Colin Clout has been inveighing against the Court, Hobbinoll (Harvey) retorts (l. 732) :

« Ah Colin, then said Hobbinol, the blame
Which thou imputest is too generall :...
For well I wot sith I my selfe was there
To wait on Lobbin (Lobbin well thou knewest) ».

Lobbin is undoubtedly Leicester. See *Shepheards Calender* XI, 113, note by E. K. « Lobbin, the name of a shepherd, which seemeth to have bene the lover and deere frende of Dido ».

found himself dismissed and his hopes of a career at court disappointed.

Nash then proceeds to his account (already quoted, p. IX) of the performance of *Pedantius*, which, as we have argued, took place on 6 February 1580/1, at a time when Harvey and Anthony Wingfield were at the height of their contest for the office of Public Orator, unless the result was already a foregone conclusion.

So far, we have sketched Harvey's life up to the time of the performance of *Pedantius* by way of preparation for our examination of the play. Before we proceed to it, however, we will give a few more passages from Nash, which must be taken as showing the light in which Harvey appeared to those of his contemporaries who were disposed to be hostile to him.

Nash in *Strange Newes* comments on his personal appearance and manners. He calls him « Timothie Tiptoes », « this Asse in presenti, this gross painted image of pride, » he laughs at his « Pumps and Pantofles »[1] he touches on his « well pruned paire of moustachios, » and his beard, « a prety polwigge sparrowes tayle peake. »

In *Have with you to Saffron Walden* (1596), Nash returns to the charge. Harvey « looks like a cas of toothpikes or a lutepin put in a sute of apparell. » Nash traces his career from his youth upwards and gives a description of him professedly from the pen of his college tutor. This gentleman is made to touch on his Ciceronianism: « if you heard how sacredly he ends every sentence with esse posse videatur you would forget you are mortall and imagine youre selfe no where but in Paradice. » The tutor continues : —

« he is... distractedly enamourd of his own beautie spending a whole forenoone euerie day in spunging and licking himselfe by the glasse : and vseth euerie night after supper to walke on the market hill to shew himselfe, holding his gown vp to his middle that the wenches may see what a fine leg and a dainty foote he hath in pumpes and pantoffles and if they giue him neuer so little an amorous regard, he presently boords them with a set speach of the first gathering together of societies and the distinction of *amor* and *amicitia* out of Tullies Offices [2]. »

[1]) Harvey replies (*Pierce's Supererogation*. Grosart II. 81) can he not... object any certaine vice against me, but onely one greuous crime called Pumps & Pantofles (which indeed I haue worne euer since I knew Cambridge)... and Pride. »

[2]) *Have with you*, ed. Grosart III. 99; orig. ed. L1v.

Nash ridicules the courtier-airs Harvey gave himself when the Queen was at Audley End.

« I haue a tale at my tungs end... of his hobby-horse-reuelling and domineering at Audley End when the Queen was there; to which place Gabriell (to do his countrey more worship and glory) came ruffling it out huffty tuffty, in his suite of veluet. There be them in Cambridge that had occasion to take note of it: for he stood noted, or scoared, for it in their bookes many a faire day after » [1]

« There did this our *Talatamtana*, or Doctour *Hum*, thrust himselfe into thickest rankes of the Noblemen and Gallants, and whatsoeuer they were arguing of, he would not misse to catch hold of, or strike in at the one end, and take the theame out of their mouths, or it should goe hard. In selfe same order was hee at his pretie toyes and amorous glaunces and purposes with the Damsells, & putting baudy riddles vnto them. In fine, some Disputations there were and he made an Oration before the Maids of Honour... » [2]

The proces of that Oration was of the same woofe and thrid with the beginning: demurely and maidenly scoffing, and blushingly wantoning & making loue to those soft skind soules & sweete Nymphes of Helicon betwixt a kinde of carelesse rude ruffianisme and curious finicall complement: both which he more exprest by his countenance than anie good jests that he vttered. This finished... by some better frends than hee was worthie of, and that afterwards found him unworthie of the graces they had bestowed vpon him, he was brought to kisse the Queenes hand and it pleased her Highnes to say (as in my former Booke I haue cyted) that he lookt something like an Italian.

No other incitement he needed to rouze his plumes, pricke up his eares, and run away with the bridle betwixt his teeth, and take it vpon him... but now he was an insulting Monarch aboue *Monarcha* the Italian that ware crownes on his shooes: and quite renounst his naturall English accents and gestures & wrested himselfe wholy to the Italian *puntilios*, speaking our homely Iland tongue strangely, as if he were but a raw practitioner in it, and but ten daies before had entertained a schoolemaster to teache him to pronounce it. Ceremonies of reuerence to the greatest states (as it were not the fashion of his cuntray) he was very parsimonious and niggardly of and would make no bones to take the wall of *Sir Philip Sidney* and another honourable Knight (his companion) about Court yet attending... is Haile fellow well met with those that looked highest... follows the traine of the delicatest fauourites and minions... [3].

1) Grosart III. 106: orig. ed. L4v.
2) *ib.* III. 110: orig. ed, M1v.
3) Nash, ed. Grosart III. 111-113, orig. ed. M2.

« The first motiue or caller forth of *Gabriels* English Hexameters was his falling in loue with Kate Cotton and Widdowes his wife, the Butler of Saint Iohns. And this was a rule inuiolate amongst the fraternitie of them, *Gabriell* was alwayes in loue, Dick still in hate...[1]. »

Nash tells how Harvey in later years being always short of money would put off a creditor with fine speeches :

« as soone as euer his rents came vp, which he expected euerie houre... [he said] he would most munificently congratulate, correspond and simpathize with him in al interchangable vicissitude of kindnes ; & let not the current of time seeme too protractiue, extended, or breed any disunion betwixt them, for he would accelerate & festinate his procrastinating ministers and commissaries in the countrey, by letters as expedite as could be. I giue him, » Nash adds, « his true dialect and right varnish of elocution, not varying one I tittle from the high strains of his harmonious phrase, wherein he puts down *Hermogenes* with his Art of Rhetorique and farre... outstrips ouer-tunged beldam *Roome* » [2].

Nash says that Harvey does not greatly differ from the Usher of a dancing-school, that his complexion is

« of an adust, swarth, chollericke dye like restie bacon or a dride scatefish : so leane and so meagre that you wold thinke... he obseru'd 4 Lents in a yere : ... for his stature he is such another pretie *Iack a Lent* as boyes throw at in the streete : ... a smudge piece of a handsome fellow it hath beene in his dayes, but now he is olde and past his best : ... his course of life is such as would make anie man looke ill on it, for he wil endure more hardnes than a Camel » [3].

« Sir Philip Sidney... held him in some good regard and so did most men ; & (it may be) some kinde letters he writ to him to encourage and animate him in those hopeful courses he was entred into ; but afterward, when his ambitious pride and vanity, vnmaskt it selfe so egregiously, both in his lookes, his gate, his gestures, and speaches, and hee would do nothing but crake and parret it in Print in how manie Noble-mens favours he was... then Sir *Philip Sidney*... began to looke askance on him, and not to care for him, though vtterly shake him off he could not, hee would so fawne and hang vpon him » [4].

« In it [*The Economium of the Foxe*] he [G. H.] endorseth him [Dr Perne] *the puling Preacher of* Pax vobis *& humilitie* (to both of

[1]) Nash, ed. Grosart III. 118.
[2]) Nash, ed. Grosart III. 133, 134 : orig. ed. O3.
[3]) *ib.* 137-139 : *ib.* O4v.
[4]) *ib.* 171 : *ib.* S1v.

which Gabriell alwaies was an enemie, euen as Doctor *Perne* was to his loue-lockes & his great ruffes and pantofles) »[1].

From all that has been said, we can form some opinion of the way in which Gabriel Harvey appeared to Cambridge scoffers in the winter of 1580. They did not deny his learning, they could not impeach his moral character : but they saw in him a scholar and rhetorician, born in the middle class of society, who yet wished to be more than a scholar : who, trusting to his tall stature, his courtly manners and exquisite dress, no less than to his great ability, clung to the patronage of the great and aspired to shine at court and to become a man of affairs : a scholar who at the same time was amorous and easily captivated by fair ladies, yet from want of humour and common sense or from excessive vanity made himself laughed at and received repulse on repulse to his ambitions. To unkind observers he was a fine figure for caricature, and they caricatured him in the person of the vain and amorous schoolmaster, Pedantius.

Now, if we imagine the actor of the part assisting in every way the intention of the author, we shall at once see how much in the role of Pedantius must have struck the spectators as a take-off of the man they knew.

Pedantius comes on the stage in Act I Sc. III not as the conventional schoolmaster of comedy, but as the Ciceronian rhetorician, « Video, (Patres conscripti) &c » and asks why he should be so prone to love, « qui Leonidæ mei olim amoribus opposui me velut murum aheneum ». Meeting his friend Dromodotus, who is still living in the University which Pedantius has left, he asks the news of the day, and says he had long been intending to visit the old scene « et quasdam in Scholis Rhetoricis recitare Declamationes meas, quæ nempe ut Demostheni, lucernam olent » ; to which Dromodotus replies « Mallem olerent lucernam quam barbulæ tuæ vnguenta »[2]. These traits do not belong to the conventional schoolmaster, but are most apposite to Harvey. When Pedantius tells his friend « me iuvabit non medicus sed *medica*, licet enim interdum nouare verba », we see another trait of Harvey signalized, and still another (by no means to be expected in a schoolmaster) when Dromodotus advises him « consortium fugias istarum auli-

1) *ib.* III. 203 : *ib.* X2.

2) This passage is not in the Caius MS.

carum quæ valde agunt in hæc inferiora corpora », to eschew the dangerous society of ladies of the court. In the last speech given to Pedantius in the scene we see a parody of one of Harvey's favourite tricks of rhetoric : « vt nihil dicam de..., vt taceam..., vt prætercam..., quid attinet dicere de... silebo etiam..., quid commemorem... ? »

In the next scene Pedantius uses a favorite grammar-book quotation of Harvey's, « non omnibus dormio. » Characteristic of a rhetorician is Pedantius' delight in seizing on an opportunity for declamation : « Sed video iam campum in quo exultare possit oratio. »

Act II Scene II shows Pedantius rather in the character of the conventional schoolmaster of comedy — the character he had had, if I am right, in a previous play. He uses however one of Harvey's phrases when he calls his pupil « albae gallinæ filius » and he venerates, as Harvey had once done, the Lexicon of Nizolius, « quod mecum iam dormit, quod mecum sepelirj volo. » When he comes to give his friend the reasons for his love, so little does he lay himself open to any charge of licentiousness, that we find the whole humour of the scene in his scholarly gravity on the subject. He cannot refrain however from another burst of rhetoric : « Non possum enim me continere quin exclamem &c. »

In Scene III, —just as Harvey is said to have discoursed to young women in the Cambridge marketplace on the distinction of *amor* and *amicitia* in Cicero's *De officiis*, — Pedantius addresses Lydia in a Ciceronian sentence concluding with an *esse posse videantur* : and he keeps the oratorical strain during the scene. When Lydia is proof against all, we have the reaction of wounded vanity : « Non video, vel in moribus, vel in rebus gestis, vel in hac mediocritate ingenij quid despicere stulta possit. Dicam de te Lydia (ut *Hannibal* de *Phormione*) multos vidi delirantes fœminas, at quæ te deliraret magis, vidi neminem. » Dromodotus is made to quote from Harvey's *Gratulationes Valdinenses* the rather absurd phrase « cogit amare jecur ».

In Scene IV another weakness of Pedantius (and of Harvey) is played upon. He is to be told that his pupil Leonidas (in whom the spectators would, I believe, recognize Spenser) is in high favour with the King and has obtained a place for Pedantius at court.

In Act III Scene I the deception is practised with success.

Pedantius at once rises to the occasion and adopts the royal « we » : when he mentions the magnates of the court they are « socij mej », when he mentions the king, he is « amico meo ». And he leaves the stage to equip himself in court-attire.

In Act III Scene V he appears, against the remonstrances of his friends, in his new array, justifying himself by a proverbial line which Harvey had used in his poem « De vultu Itali ». « Cum fueris Romæ, Romano vivito more... & Aula est veluti Roma, & ego Aulicus quasi Romanus ». He describes the future he sees before him : « Ego suadedo semper salutaria reipublicæ, conscribam historias rerum gestarum, Legatis respondebo facunde, nobiles tractabo comiter ut familiares », (as Harvey was said to treat Sidney), « fœminas autem aulicas ad lusum & risum provocabo : hæc me ad altissimum dignitatis gradum perducent ». In the C text there is an additional clause — « regem meum appellabo terrestrem deum » — omitted in the printed text. Is this a reference to the terms in which Harvey had spoken of the Queen in his *Gratulationes Valdinenses ?* He professes himself a master of the essentials of court life : « neque docuisti manum deosculandam esse in salutationibus, (we remember Harvey's poem on kissing the Queen's hand) neque erigendos esse sparsos capillos...... Non Proteus olim plures se in formas transtulit... quam ego vultum meum, & maxime quidem barbam, & potissimum superiorem eius hanc partem bicornem, quæ barbare dicitur *Mustaches* [1]. O barbariem, barba comptula & calamistrata » (a favorite word of Harvey's) « indignam ! Adde etiam, quod hunc habiturus sum puerum pedissequum, qui sandalia mea (*Pantofles* dicta ἀπο τοῦ πάντα φέρειν [2]) mecum vndique circumferet. Denique ita graphice me geram, ut ipsissimum *speculum Tuscanismi* se videre quisquam dicat in hoc *vultu Itali* ». The two phrases of the last sentence, italicized also in the original edition, are a more explicit reference to Harvey than anything we have had till now.

A few lines lower Pedantius exclaims over his boy as « *Ciceronianissimum* puerum (adhibendum est enim & superlativum & supralatinum vocabulum ut huic satisfaciam) [a word however characteristic of Harvey] : vides tu jam quid sit ex Epistolis Tullij familiaribus colligere phrases plusquam familiares ? » (Cicero's

[1]) *Quæ... Mustaches,* not in Caius MS.
[2]) *Pantofles* &c. not in the Caius MS.

Letters were one of Harvey's most admired and most read books : his copy, full of marginalia, is in the British Museum). When he begins to quarrel with Dromodotus, he taunts him « Non est oratio tua calamistrata ; tractas argumenta illotis manibus, scilicet, sermone *Duncico ac Dorbellico* ». We remember the last phrase in Harvey's *Rhetor* [1].

When Dromodotus refers to Lydia's refusal of him, Pedantius replies : « At illam ego nunc ducam (vel dijs hominibusque invitis) etenim urgebo illam literis regijs mandatorijs ». It was no unusual event in the 16th century for the University or a College to find itself deprived of its right of electing its own officers by receiving a « mandatory letter » from the crown instructing it to appoint a particular person [2]. Harvey himself in 1585 was the victim of this practice, when after being elected Master of Trinity Hall, he found his election quashed and a rival put in his place by a royal letter mandatory. But we have seen that Harvey had been himself not indisposed to bring external influence to bear upon the university in his own favour. He had invoked Lord Leicester when he was about to lose his Pembroke Fellowship ; he had invoked Lord Burleigh in the contest for the Public Oratorship which was not settled when the play was produced. It was, therefore, not without a personal reference, that Pedantius was made to say that he would overcome Lydia's resistance, if necessary, by a royal letter mandatory in his favour.

In Scene III Pedantius uses Harvey's favorite tag « Suadæ medulla ». He is still on his rhetorical stilts. There is a strong flavour of Harvey about the peroration : « Quis in Grammatica congruus ? Nonne Pedantius ? Quis in Poetarum hortis floridus ? Nonne Pedantius ? Quis in Rhetorum pompa potens ? Nonne Pedantius ? » [3]

Pedantius tells Lydia of a new career which he sees before him : « Pedantius tuus... in strepitu forensi versabitur generosissime :

[1]) Cp. *Pierce's Supererogation* (Grosart II 246) : « Foole and dolt and ideot and Dunse and Dorbell » quoting Nash's terms of abuse.

[2]) In March 1578/9 the University had complained to Burghley of the recent frequency of letters mandatory for the admission ot Fellows and Scholars. Cooper's *Annals* II, 368.

[3]) Compare *Pierces Supererogation* (Grosart II, 176) « What the saluation of Dauid Gorge ? a nullitie : what the deification of N. H. ? a nullitie : what the sanctification of Browne ? a nullitie ; what the communitie of Barrow ? a nullitie : what the plausibilitie of Martin ? a nullitie ».

regius Consiliarius ». Harvey too, as a student of Civil Law might look forward to a career of distinction in the lawcourts. When Lydia still refuses him, Pedantius changes his tone to vituperation in truly classical style. A poem of Harvey's — not however then published — (*Letterbook* pp. 111, 112) shows the same transition.

In Act IV Scene III Pedantius' hopes of court-preferment have been dashed, as, according to Nash, Harvey's had been just before the date of the production of the play, and he threatens to indite against his enemy « Philippicas nonnullas ad imitationem Ciceronis & Demosthenis ». He again addresses Lydia in a Ciceronian oration, in which he says he would follow her to India where he would dispute with the Gymnosophistæ (mentioned by Harvey in a like connexion in *Musarum Lachrymæ*). He speaks of the cessation of his court-life as a liberation from toil, but declares he had received great honour while it lasted : « Me (dum in curia versabar) prætereuntem demonstrabant omnes digito, insusurrantes *Hic est ille* (quod nisi Demostheni olim contigit mortalium nemini) ». But did not Harvey boast that the queen had asked « Hiccine, quæso, ille est ? » And then comes another hit at Harvey's boasted acquaintance with the fair ladies of the court and of the town : « *Ludio*. Si cognosceres...... quam multæ quam bellæ sint in aula quæ istum appetant virgines (vel fœminæ potius)... Concurrebant omnes undique istum spectaturæ. *Ped*. Et venustate nostrâ fœminæ forenses captæ, tanquam pisces hamo. Sed in medio tot Harpyarum honestatem interea custodivi tamen sartam tectam : quippe qui responderim singulis, voluptatem corporis esse belluinam ».

Pedantius is brought to the necessity of selling his books. Anyone who remembers Harvey's wide reading of Italian and French as well as classical authors, or has seen the marginalia which he added in his beautiful hand to the books he possessed, may detect a personal allusion in Pedantius' words — « interrogat nunc Pedantius, numquid authores omnis generis exactissimos, Græcos, Latinos, veteres, neotericos coemere velint hodie. Hos cum satis jam superque ad contemplativum usum legendo, scribendo, commentando ornaverim, & annotationibus marginalibus tanquam gemmis aut stellis deauraverim, placet nunc ad activum finem referre ».

There is something traditional and conventional in the relations portrayed (Act IV Sc V, Act V Sc III) as existing between Pedantius and his tailor, though they give much occasion for humour, and

agree very well with the picture Nash draws of Harvey's impecuniosity. There is however a similar scene with a draper in Reuchlin's *Henno* [1], and in the *Return from Parnassus* Part I Act II Sc I we have a Draper and Tailor similarly complaining of their University customers [2]. This last scene may of course have been suggested by *Pedantius.*

Similarly the lesson to Parillus (Act V Sc II) is part of the traditional machinery of schoolmaster plays and must not be taken as an attack on Harvey's scholarship.

There is however — as Nash stated — a direct reference to Harvey's *Familiar-Letters* in the cloth-merchant's question (Act V Sc III) « Nosti manum & stylum hunc ? » and Pedantius' reply (in the Caius MS only) « Raptim scripta » — just as the passage in Act V Sc VI when Pedantius declares he will write a tragedy on his unhappy love and adds « nuncupabo autem, *LACHRYMAS MUSARUM* » (so printed in 1631) is a direct reference to Harvey's elegy on Sir Thomas Smith [3].

There are personal allusions a little later which are perhaps beyond our power of explaining to the full. Pedantius is urged to return to the University on the ground that since his departure « non est ulla reperta res qua suffulciantur *Ciceroniani* », and he replies : « Redeam ? Non si me tota Academia vestra humeris suis reportaret. Ego hactenus in hoc Tusculano meo », (the phrase by which Harvey in his *Familiar... letters* spoke of his home at Saffron Walden) « & in negocio fui sine periculo & in otio cum dignitate. Artes enim nobiscum et peregrinantur & rusticantur : de illis ac de me ipso cum cogito, venit in mentem mihi quod de Hannibale referunt historiæ : *Vincere scis Hannibal, vti victoria nescis :* Sic illi in eligendo me, prudentes erant, in dimittendo plus quam stolidi ». The words have no relation to anything told us of Pedantius, and

1) Herford. *Lit. relations of England and Germany in XVIth century*, p. 80.

2) Cp. also Chapman's *May Day* Act II (towards the end).

3) The fact that « Lachrymas Musarum » is here printed in capitals, and the words « speculum Tuscanismi », « vultu Itali » ll. 1469, 1470 *sup.* are printed in italics, seems to me sufficient proof that the editors of the play in 1631 were fully aware of its references to Gabriel Harvey, in spite of the words of their introductory verses : « Dum ludor, non ludo graves, non lædo Scholarchas », on which Messrs Churchill and Keller have laid stress. However, even if the editors slavishly followed a manuscript which they did not understand, their ignorance is of no weight as against Nash's statements and what we find in the play.

are obviously to be applied to Harvey. They imply that Harvey in consequence of a breach with his College or with the University was living at Saffron Walden and was unwilling to return to Cambridge. But we are ignorant what was the occasion of the breach referred to, and the whole position seems inconsistent with Harvey's candidature for the Oratorship which we have imagined to be occupying him at the time. Can it be that by February 1581 Harvey had realised that the contest was already virtually decided against him, and had retired to Saffron Walden in dudgeon ? In the printed text (but not in the Caius MS) there is an echo of the passage lower down : — « O fœlicem illam Academiam, quæ Pedantium receperit, miseram illam quæ amiserit ».

Difficulties remain to be solved, but we have shown, as we believe, the truth of Nash's statement that in the « concise and firking finicaldo fine schoole master » Gabriel Harvey (at any rate as some people saw him) « was full drawen & delineated from the soale of the foote to the crowne of his head ».

TEXT


Dromodotus.
Videtur quod sic
Pedantius.



PEDANTIVS.

Comœdia,
Olim CANTABRIG.
Acta in
COLL. TRIN.

Nunquàm antehàc
Typis evulgata.

LONDINI.

Excudebat *W. S.* Impensis *Roberti Mylbourn* in Cœmeterio Paulino ad insigne Canis Leporarij.

1631. *h.*

Pedantius de Se.

Indignatio.	*Scilicet haud solus dominabitur* [1] *IGNORAMVS*
Battismus.	*Roscius alter ero : sed eram quoque*[2] *Roscius ante*
Chronographia.	*Ante quater denos vixi PEDANTIVS annos,*
Paranomasia.	*Vixi, &* Cantabrico *dixi plaudente theatro.*
Confessio.	*Iam mihi (nam lepidis & adhuc ludibria Musis*
Paranomasia.	*Debeo) pressa typis pro scena scheda paratur :*
Apostrophe.	*Prodeo : Lectorem pro Spectatore saluto.*
Comparatio.	*Maior inest*[3] *nostræ* Verborum Copia *linguæ.*
Metaphora.	*Quin & barbarico* Dromodotus *turbine si non*
Mimesis.	*Æquet, at in* punctis formalibus *anteit Istum.*
Comparatio.	Lydia *nostra quidem* Rosabella *est pulchrior* : & me
Decorum.	*Præceptore suam novus* Ignoramus *amicam*
Rythmus.	*Suaviter affari, & versu reboante procari,*
Polysyndeton.	*Et falli, & ludi, & protrudi in retia discit.*
Aureum.	*Lex* Pedantæam *decernit Scenica laurum.*

Idem explicans, &
applicans.

Paronomasia.	*Dum ludor, non ludo graves, non lædo* Scholarchas
Synathroismus.	*Quales, quot, quantos habet* Insula *nostra* ; *sed, usquam*
Aporia.	*Si fuerint, vanos, nasutos Grammaticastros,*
Compositio.	*Blennos, floccilegas, phrasimimos, quisquilivendas*
Ingeminatio.	*Si quis erit, si quis,* (*non fallit Regula*) *mecum*
Appositio.	*In* numero, genere & casu *ponetur eodem.*

[1]) *dominaibtur* P. — [2]) *quosque* P. — [3]) *Maiorinest* P.

PEDANTIVS.

COMOEDIA

Acta Cantabrigiæ in Coll. Trin.

Personæ *)

Crobolus. Amator.
Pogglostus. Servus Croboli.
Dromodotus. Philosophus.
Pedantius. Pædagogus.
Ludio. / *Bletus*. / *Parillus*. } Pueri discipulj.

Tyrophagus. Parasitus.
Tuscidilla. Hospes.
Lydia. Virgo.
Gilbertus. Mercator pannarius.

Argvmentvm.

Lydiam *virginem*, Charondæ *senis ancillam amabat* Chremuli *olim seruus* Crobolus : *quam eandem sibi petijt* Pædagogus Pedantius. Lydia, *spreto* Pedantio, Croboli *capitur amore. Ast serua cum esset* [2] Charondæ Lydia, *minas ille, Virginem vt faciat liberam, poscit triginta.* Crobolus *astutijs suis suorumque fecit, nummos vt daret* Pedantius, *ipse* Lydiam *acciperet.*

*) In the Caius Ms. the argument precedes the list of Dramatis Personæ. The latter has the following variants in the spelling of the names, which are preserved throughout the play : Crobulus, Dromidotus, Pædantius, Fuscidilla. The name Gilbertus does not occur, except in the text in A. V Sc. III, the character being called throughout Mercator Pannarius.

Actus I. *Scena* I.

CROBOLVS. POGGLOSTVS.

Hominem nihili, inertem, indocilem, pessime moratum Cacodæmones omnes maiores tui lacerent, insulsissime. Quousque te vt puerulum aliquem præceptis instituam? Nihil proprio potes Marte?

Pog. Tu omnia potes videlicet. Vis experiri Martem meum?

Cro. Ego istum ineptum, quem videtis in plateis modo errabundum & vagum, hominis misertus miseri, servuli in locum accepi, vt esset, qui tergum fortiter tueretur meum, mihique [3] (dum ego Lydiæ me meæ ostento magnificentius) parasitus esset: Sed ita mehercle rudis est, vt bubulis potius & porcarijs heris conueniat quam generoso & vrbanis imbuto moribus Crobolo. Aspicite gestum ferocem calcitronis. Hem, Poggloste, quis te docuit tam pulchre humeros vibrare, natesque?

Pog. Quid tibi rei est cum meis natibus, obsecro?

Cro. Faciam, vt nutus obserues meos, improbe. Vbi cultus hero debitus? Cur non aperto capite, flexo poplite, expansis manibus, vultu amabili, motu agili, blandulis assentatiunculis mihi es obsequens? Hæc ego tibi quoties inculcabo, stupidissime, ferreum qui habes cerebrum, cui nullum imprimi potest præceptum, quo te decenter geras?

Pog. Here, *frigent nunc dierum præcepta,* exemplis erudimur omnes aptius. Quare tu paulisper docendi causa seruum te simules: sic ego tuos ediscam gestus, vultus, mores, verba fœlicissime. [4]

Cro. Tandem sentio sapere te, Poggloste: Istoc enim pacto poteris vel alter Ego effici: Tu pallium, & pileum accipe: mihi telum cedo: animadverte iam.

Pog. Servum pol probum; sed assentatiunculas expecto.

Cro. Sic ergo dicas oportet, *ô charum caput Croboli,*

dignumque quod in Veneris recumbat gremio : ô perdulce pectus, omnium Syrenum sedem, ventrem vero dignissimum ambrosia, nectare, Deorum cibis saturandum, brachia lacertosa, quibus turres sæpe revulsæ sunt radicitus, pedes autem ipsis puellarum labijs suauiores : hoc verbo provolvi debes humillime, pedesque meos oscularier.

Pog. Ostende (quæso) quo modo : meos suaviari prius te volo. Siccine officium negligis, pessime? facito actutum.

Cro. Falleris, Poggloste; dominum te videri volui, non esse.

Pog. At mihi non placet hypocrisis. Quare ego Crobolus sum reuera, iamq*ue* [5] Lydiam ambibo amatorie : tu Poggloste vide vt meum *Hoc* secteris accurate, vt vestigijs semper insistas meis : pallium, pileum, calcei, caligæ, vide vt tersæ mundæque sint : laudis nostræ buccinator sis, pendeas ex nutu, in verba iures, mandata celeriter exequare; ista si feceris, ero tibi patronus et pater : sin omiseris, ecce brachium lacertosum habeo.

Cro. Ædepol, Poggloste, Dominum agis imperiose satis, experire nunc quomodo servire possis denuo.

Pog. Tun' seruus tam confidenter herum irritas? At familiarem esse oportet, Poggloste. Quæso tege caput, nihil est quod ita submisse te geras : ego sodalis sum tuus : sequere me ocyus.

Cro. Siccine, verbero? ensis iste dirimet litem omnem : Viden' hoc sceptru*m*? Redde regnum, si sapis, tuque subditus denuo fias.

Pog. Fiat, fiat, ægre ferrem virum me splendidum rubiginoso perire gladio : vt tibi prosim, here, nullam cru-[6]cem aut restim reformidabo.

Cro. Ego vero iam id reformido, ne dum hunc seruire docui, interim ob istoc pallium hoc meum plures mihi, quam velim, apportet seruulos, quos cum tenuitas hæc nostra alere nequeat, excutio lubens. Ad te iam redeo :

pares itaque deinceps te, mihi vt in omnibus prompte possis supparasitarier.

Pog. Verum istoc est verbum, here : Nam ego, dum te sequor, esurio vel parasito magis.

Cro. Imo, furcifer, vel parasito voracior es ; Non ego te dudum huc usq*ue* expleui cibis ? & tamen esuris tam cito ? Si exercitu*m* alere possem meis sumptibus, charybdim illam saturare tuam nequirem tamen : si montes panis atri apponerem in mensa tibi, facile illos totos vel altissimos in illam hiantem voraginem conijceres : at vero bene conditi iuris Oceanum absorberes statim : potando solem ipsum superas, qui ebibendo humidum, siccat omnia.

Pog. Iam, in redintegratæ gratiæ [7] testimonium, tu me complectere, dum ego te deosculor.

Cro. Deosculeris, sordide, tu me, sterquilinium, chaos, cloaca ? Vah.

Pog. Vis vt te honorifice, supplex, prostratus, (vt Iouem venerer meum ?

Cro. Sum ego tibi iuuans pater.

Pog. Iuuans fortasse, pater haudquaquam : nam ex stirpe, sat scio, oriundus sum nobili, genitor quicunque fuit : Etenim veste sub lacera latet generosum quiddam, imperio dignu*m* : Tu me ad pedes abiectum tuos postulas ? Respondeo, primum, *Nescit seruire virtus :* postremo, nos aulici abiecimus istam ineptam consuetudinem honorandi superiores, imo ne pares quidem agnoscimus.

Cro. Quid ergo ? num me tibi fatebere præponendum esse ?

Pog. Vix possum eo altos spiritus demittere : sed tamen tuam in gratiam simulabo hoc. Nam certe plurimi te facio.

Cro. Quin etiam ferre debes [8] interdum tonantem voce terribili.

Pog. At si me audies, cohibebis iracundiam.

Cro. Præterea, si aliquando verbis sonantibus verbera

quoque perpauca (maiestatis maioris causa) addidero, æqui bonique consulas oportet, Poggloste.

Pog. Here, inest mihi naturalis quædam imbecillitas, quæ duorum pondus pugnorum perferre profecto non potest.

Cro. Sed summa omnium est & quidem *summa summarum*, vt fidus sis.

Pog. Sum, *idque tibi mea fide præsto, totique reipublicæ.* Mihi olim porticus templi nostri erat pro incunabulis : ibi enim expositu*m* me mater mea reliquit, aufugitque : ex quo sacer, totus, totus, quantus, quantus, fui illico.

Cro. At metuo male, furcifer, ne fugitivus sis.

Pog. Id vero iam antea denuntio, detineri me ne vnum in diem posse, ni cibo & potione vincias : Apud mensam [9] plenam rostrum hoc deliges, sicque vinclis constrictum cibarijs, vel captivum habebis.

Cro. Introito iam nunc igitur, hospitem hanc nostram iube, vt bene lauteque instruat hac nocte mensam nobis : Lydiamque meam invitet & occulte ad se traducat, sumptus faciat liberaliter, meoque affigat omnia nomini.

Pog. Vel meo etiam, si placet, nam non multum interest.

Cro. Accelera.

Pog. Ego huc & illuc vortar, quo imperabis.

Actus I. *Scena* II.

CROBOLVS. DROMODOTVS.

Enimvero, Crob*ole*, magna moliris : scilicet vxorem ducere, parvulam vrbem hanc augere ciuibus vtilissimis liberis tuis : servulos et familiam alere : tum etiam gerere magistratum in repub*lica*. Primo cauponariam artem pro-[10]fitebor : nam Lydia cibos condire nouit lautissime. Ego accipiam conuivas humanissime : efficiam vt ædes meas generosi frequentent. Filias si ferat mihi pulchellas Lydia mea (& feret semper necessario, quod ego volo) eas et istis locabo callide : vitam traducam om-

nibus lepide lautitijs : esculentis, poculentis ventrem beabo meum : chartis pictis, globulis ludam assidue, interdum (severiorum bona pace dixerim) & alea : post hæc cum cognita satis virtus nostra fuerit, multis petitis & adeptis honoribus, nunquam desista*m* donec mihi & hæredibus de corpore meo legitime procreatis *Baronis* titulum aut *Comitis* comparauero. Sed quis hic, qui tam odiose iam interuenit mihi tam iucunda meditanti ? Quid ita cœlum, terram attonitus intuetur ? Oh, noui hominem.

Dro. Zenith.

Cro. Riualis mei Ped*antij* familiaris est Dromodotus philosophus.

Dro. Nadir.

Cro. Vel frater potius germanus. [11]

Dro. Horizon.

Cro. Nam certe hos vtrosq*ue* eadem dedit orbi Moria mater.

Dro. Vrsa maior.

Cro. Quos ego ambos hodie dolis doctis meis docebo quanti sit sapere.

Dro. Κόσμος, μακρόκοσμος, τὸ πᾶν *Vniuersum.* Hoc omne, quod hic iam vndique nerui mei optici ope video (& video certe *intromittendo species, non extramittendo radios*) templum est summi *Iouis,* in quo tria veniunt potissimum consideranda. Primo, corpus simplex, sphæricum, perpetuo mobile quod vocamus *Cœlum.* Secundo, hoc centrum mundi, circa quod rotatur circumferentia globi stelliferi, dictum *Terra.* Tertium, subterraneu*m* quoddam concavum, in quo quasi in specu habitant isti Dæmones : quanquam scio non posse probari ex Aristotele ullos esse diabolos. At occuritur, Aristotelem non vidisse verum in spiritualibus. Sed ego rem ipsam acu attingam hoc modo : Sunt *Antipodes,* Ergo dæ-[12]mones, nam isti Diaboli etiam vestigia figunt nobis contradictoria : Et sane quicquid est habet sibi contrarium (nimirum qualitatum respectu, non substantiæ, cui nihil contrariatur) siquidem hic omnis sensibilis mundus regitur

lite & amore. Hic quoniam mentionem fecimus amoris, dicenda etiam pauca sunt de amore mei Pedantij. Nam sicut elementares qualitates amore mediante commiscentur, ita vicissim ille & ego nos duo amicitia conglutinamur.

Cro. Sicut pus & pituita sunt eiusdem generis, sic tu & ille, vos duo, estis sodales.

Dro. Et sicut doleret aliquis, si equum suum vetulum ægrotare videret, eodem prorsus modo ego iam contristor, quod amicum meum veterem audio amare. Nam sicut ægrotatio efficiens est mortis in corpore, sic amor efficit quoddam quasi deliquium animæ rationalis. Sed sicut sapientis est ægrotanti caballo suo potionem dare : haud secus meum est amico amatorijs [13] torminibus torto consilij mei vnguentum porrigere. Quia sicut cerebrum datum est a natura ad refrigerandum calorem cordis : similiter nos cerebrosi philosophi viscerales istas inflammationes amicorum nostrorum, superfundendo liquorem sapientiæ, rarefacimus paulatim & debellamus. Sed sicut nihil iuvat habere pharmacum, nisi applicetur ægroto, ita nec prodesse possum Pedantio, nisi fruatur ille consortio meo. Idcirco, sicut expansus iste aer, ad seruandam continuitatem rerum in concauitatibus locorum, & ad destructionem vacui extenditur, & extenuatur cum elongatione essentiæ suæ : haud aliter ego, vt a cerebro amici mei vacuum siue vacuitatem amatoriam impletione solidissimi mei consilij fugarem, huc iam progressus sum, & tanquam elongatus super hac superficie trium miliarium, quo spatio continentur tria millia passuum geometricorum. Perge itaque, anima mea, (quæ principium motus es) corpus hoc organicum moue ocyus. [14]

Cro. Ego vero possum corijs bubulis corpus tibi commouere iam animaliter satis & organice.

Dro. Sed eccum percommode quem percontari possem. Heus adolescens, quæso nunquid vidisti hic vsquam

virum bonum, generosum, & in summo gradu literatum Magistrum Pedantium?

Cro. Ludimagistrum videlicet dicis: Generosum enim huius nominis noui neminem.

Dro. Sic est, vulgus hominem ex genere & nummis generosum deputat, non ex virtute & arte; cum tamen istæ primariæ sunt & essentiales, imo radicales & fundamentales effectrices veræ nobilitatis. Sed tu fortasse *sentis vt sapiens, loqueris autem vt vulgus.*

Cro. Ego vero loquor vt sentio: Nunc enim eo res redijt, vt qui declinationes Nominum, aut Accusatiui cum verbo congruentiam norunt, statim nobiles sibi sumant titulos; at ego ne Philosophos hos (qui de omni scibili [15] superbe disputant) Generosos dicam, licet se reges esse glorientur.

Dro. Homo videris macilenti & egeni ingenij; Dicito, vnquamne legisti Platonem? Beatam esse ille dicit remp*ublicam* in qua aut rex est philosophus, aut philosophus rex: Vbi videre possis, *Philosophum & Regem esse voces conuertibiles.* Sed intellectus ille tuus, siue mens, ratio, indoles, indocilis est, nec percipit ista Doctrinalia: te collocamus ergo inter oues & boues, & pecora campi: & *Scientia non habet inimicum præter ignorantem.*

Cro. Quæso, & quos habet amicos præter vos paucos literatos? Quis vel obolo æstimat fanaticum, famelicum, fætulentum Philosophum?

Dro. Sicut auriga equum flagello, sic ego te ingenio meo percutiam. Vnico tecum agam argumento, *Socratico more.*

Quid censes? nonne vestes tuæ viliores sunt corpore tuo?

Cro. Sunt. Sed quid inde? [16]

Dro. Nonne corpus tuum præstantius est vestibus?

Cro. Idem per idem.

Dro. Nonne animus dignior pars est hominis?

Cro. Quorsum hæc?

Dro. Nonne bona animi meliora quam externa?

Cro. Progredere.

Dro. Nonne, quod est melius, id est nobilius?

Cro. Do id tibi.

Dro. Et animi bona meliora quam corporis?

Cro. Procul dubio.

Dro. Et qui animi possident bona, meliores ijs, qui externa?

Cro. Conclude.

Dro. Huc ergo demum deventum est, Philosophos cœteris nobiliores.

Cro. Falsissimum.

Dro. Tibi nullus est sensus communis, negas conclusionem?

Cro. Tibi nullus est sensus proprius, concludis quod non probasti? [17]

Dro. Oh! opinaris fortasse nos philosophos non præstare cœteris quantum ad animum? Probabo, si negaueris; Ego sum paratus ad omnia.

Cro. Ego quidem genus hoc hominum speculativum pessimum, sordidum, ineptissimum, arrogantissimum existimo.

Dro. Iam conuitiatorem agis & es impudens.

Cro. Idem est ac si me philosophum dicas, cum conuitiatorem appellas.

Dro. Etsi irasci non possum, quia philosophus, commoueor tamen.

Cro. Etiam vel furere philosophum, non est motus contra naturam.

Dro. Quantum bos maior est culice, tantum anteit philosophus plebeium. Nos ad vos sumus quasi calidum in quarto gradu. Sed tu negabis fortasse nos scire plura, sic vno absurdo dato infinita sequuntur.

Cro. Ergo qui vnum habet absurdum, habet omnia absurda.

Dro. Tu colligis ex absurdo, quem [18] ego iure absurditatem ipsam appello in Abstracto: Concreta enim puta

absurdus, iniustus, indoctus, & talia contemnuntur hodie.

Cro. Tu vero & absurditate es absurdior.

Dro. Citius ego *Transcendens inter Prædicamenta* collocarem, quam hoc insensile animal argumenta percipere facerem.

Cro. Tu qui generosus, qui nobilis, qui rex es, me, obsecro, ad cænam voca.

Dro. *Saturnus* meus ventrem in tuum Vacuum mittat perpetuum.

Cro. Vacuum illud dicis, philosophe, quod, cum nusquam esse disputas, in tuo tamen est cerebro : cui si omnes similes sunt philosophi, sunt quidem animalia omnium stolidissima.

Dro. *Contra negantem principia non est disputandum.*

Cro. Ah, mane, obsecro, iam demum agnosco celsitudinem tuam.

Dro. Tu non es idoneus auditor moralis philosophiæ. [19]

Cro. Actor ego, non auditor sum, vos semper auditis, nunquam agitis. Sed quem ego conspicor ? Habe iam tibi Pedantium tuum ; nolo me videat.

Dro. Te vero imaginatio, siue phantasia turbet melancholica perpetuo : qui vmbras rerum, non *identitates & hæcceitates* ipsas vides. Sed nunc iste quid agat, paulisper hic obseruabo.

Actus primi scena.

Tertia.

PEDANTIVS. DROMODOTVS.

Video (Patres conscripti) in me omnium vestrum ora & oculos esse conuersos : & credo ego vos mirari, Iudices, quid sit, quod cum tot summi oratores hominesque nobilissimi sedeant, id est, non ament (sic enim interdum sedere sumitur, vnde sedatio animj) ego potissimum ad amandum surrexerim : quid ergo ? audacissimus ego

ex omnib*us*? [20] Si quis hoc dixerit, satis erit vno verbo negare, — minime. At officiosior in amoribus, quam cœteri? Vtinam quidem non essem istius laudis ita cupidus, vt alijs eam præreptam velim. Quæ res igitur me præter cœteros istuc demu*m* impulit? vnico verbo expediam — *Omnia vincit amor; & nos cedamus amori.* Amor tanquam milvus rapax, me tuum *(ô Pallas)* pullum abripit iam nunc e sapientiæ nido: Vnde, sicut *terra teritur pedibus* (inde enim dicitur), sic animus meus conculcatur curis; Ego, ego inqua*m*, qui Leonidæ mei olim amoribus opposui me velut murum aheneum, nunc figor & perfodior ipse ferro flammisque concupiscentiæ: qui diebus illis interroganti ter quid esset rerum omnium præstantissimum, respondissem etiam ter *Pronuntiatio*, *pron*[*untiatio*], *pron*[*untiatio*], idem nunc quærentj similiter dicerem *Lydia*, *Lyd*[*ia*], *Lyd*[*ia*]: Sic, *Tempora mutantur, & nos mutamur in illis.* Quare, Pedanti, cum id non possis, quod velis, quod est incumbere literis, velis id quod possis, quod est amare Lydiam. [21]

Dro. Irrationalis animæ pars vicit iam rationalem, vnde verissimum esse constat axioma quoddam Logicum, maiorem esse vim in negatione, quam in affirmatione. Sed quid cesso compellare hominem? Pedanti, *Opto tibi mentem sanam in corpore sano.*

Ped. Dromodote, *Sis bonus ô fœlixq*[*ue*] *tuis*, sicut sapiens dixit poeta. Vt valent sodales nostri Academici? numquid adhuc convenit inter vos & oppidanos? Cogitabam iam dudum ipse vos invisere, & quasdam in Scholis Rhetoricis recitare Declamationes meas, quæ nempe, vt Demostheni, *lucernam olent.*

Dro. Mallem olerent lucernam, quam barbulæ tuæ vnguenta.

Ped. Composuj, congessi, consarcinauj tres plusquam *Philippicas,* aut *Catilinarias* contra barbaram gentem, quid dixi? gentem? certe vero potius armentum Oppidanorum istorum hostium Musarum: qui tamen vivunt,

imo in forum veniunt, idque non ad depo-[22]nendam, sed confirmandam audaciam.

Dro. Hæc sunt extra causam, Pedanti : te rumor est amare.

Ped. Fama, malu[m] quo non aliud velocius vllum. Fama, *comma,* (malum &c *parenthesis).* Amare vero ridiculum : quod ego refutabo vel sola hac fronte philosophica.

Dro. Philosophica ? imo sophistica, cum mihi tam fallaciter & æquiuoce respondeas : Vidit me ideo venisse, vt starem contra viam suam, et militarem adversus quascunque conclusiones responsiuas eius, & iam itaque non audet prodire ex antro dissimulationis, ne forte boreali vento vocis meæ confundatur, & redigatur in minimum naturale dabile.

Ped. Eloquar, an sileam ? Sed cur in re momenti minimi Dilemmate vtor non necessario ? Age, audi nunciam, Dromodote, tibi (cum amicus sit alter idem) rem omnem non minus, quam mihimet committam lubens. *Vror, habes animi nuncia verba mej.* Vt est apud Ouidium, [23] qui vixit temporibus Augusti.

Dro. At ego adduxi iam huc mecum in hoc scrinio cerebelli mei maximam massam materiæ refutatoriæ, ad attenuandam & frigefaciendam in te hanc enormem ebullitionem corporeæ cupiditatis. Non est Amor tuus (vt spero) malum immedicabile, quod dicit *Aristoteles* de Avaritia.

Ped. Mihi nec verbis nec herbis potes prodesse, me iuvabit non medicus sed *medica,* licet enim interdum nouare verba.

Dro. Primo, quoniam (vt habetur in *paruo Logicali*) inquirendum est quid sit res, antequam contra Amorem disputo, quærendum est, Amor quid sit.

Ped. Imo, *antequam disputamus, Disputatio quid est* ?

Dro. Secundo, incommoda, postremo, remedia narranda sunt. De his tribus hoc tempore pauca audies.

Ped. Omnino hic nescit rhetoricari. Ego dixissem ista

declamatorie mirum [24] in modum. *Quæ tria (Iudices) cum dixero, perorabo.*

Dro. Quod ad *Quid sit* attinet, certum est nullam perfectam eius dari posse definitionem, propter paucitatem verarum differentiarum, itaque descriptione contenti simus.

Ped. Sane vera Differentia est *Rara avis in terris, nigroque simillima cygno.*

Dro. Est igitur Amor communissime sumptus (definitore Platone) appetentia pulchritudinis causata per concupiscentiam carnalem, volens fruitionem voliti. Iam hanc descriptionem sic *integraliter* a me positam analytice resoluamus in suas partes. Appetentia hic ponitur loco generis : nam quemadmodum apud physicos materia appetit formam, sic apud homines qui co*n*sistunt ex materia & forma, mas materiatus cupit ex animo fœminam formosam : pulchritudo autem est ex coloribus albi & rubicundi, iuxta temperationem proveniens, qualitas sensibilis sensuj passionem incutiens. Sensus sunt quinq*ue*; *Gustus,* [25] *Olfactus, Auditus, Visio, Tactus* : pulchritudo visus est obiectu*m* : videmus autem (quod diligenter animadvertas velim) oculis, & oculi fascinati radijs formæ intromittunt speciem pulchritudinis in phantasiam : phantasia provocat desiderium, desiderium, tanquam canis rabidus, lacerat mentem morsu amoris : ita pulchritudo, quæ erat in vultu virginis, peruenit tandem procedendo naturali quadam tendentia ad ipsum amatoris cor, (in quo est sedes animi secundum Arist*otelem*) & e converso ipsum cor viri transire cupit in corpus virginis.

Ped. Quid tibi cum *Transitionibus,* quæ quidem figuræ sunt Rhetoricæ?

Dro. Istæ Transitiones physicæ agunt per modum illuminationis, & feruntur per radios rectos primo *archipodialiter, deinde vicissim reflexiue.*

Ped. Quæ dixisti hactenus (etsi non fuerunt optima) tamen meliora quam quæ deterrima. Ego elegantissime

definirem amorem ex Terentio : esse nimi-[26]rum *ignem feminini generis.* Sic enim ille, *Accede ad ignem hanc.* Satin' hoc ex sententia ?

Dro. Ego vero retorqueo hoc Argumentum tuum sic, Amor est ignis. Ergo cauendum est ab eo tanquam a *Scorpione* aut *Cane cœlesti*, qui in diebus Canicularibus calore suo nocivo plus mordet quam ullus *Canis latrabilis.*

Ped. Imo quemadmodum qui sunt a Scorpijs icti, vel *Scorpionibus* (nam huius nominis variæ sunt declinationes) solent ab ijsdem remedium petere : ita ego amoris percussus cuspide. amando me sanabo. *Una eademque manus vulnus opemque feret.*

Dro. Itane ? Attende igitur iam incommoda amoris : quot sunt in decem Predicamentis diuersa Individua diuersarum specierum : quot apud omnes *Thomistas* & Scotistas Oppositiones, Responsiones, Distinctiones; quot habuit vnquam voces *primæ intentionis*, aut *secundæ intentionis* sancta Antiquitas; quot in te & me verba Latina sunt ; tot [27] erunt tibi in amoribus miseriæ : Ad cuius rej evidentiam sic procedimus. Ratio, quæ est auriga animi, Affectionum calcibus conculcabitur, libidinis furor maior erit quam raptus ipsius primi mobilis ; tunc fœmina erit prædominans qualitas, quæ si forte virago fuerit, (quod est pene vniversale & *dicitur de omnibus*) tum est tanquam torrida zona & prorsus inhabitabilis : videbis etiam sic tristari istos amasios, quasi iam adesset *Dissolutio huius continui.* Ad hæc negotia nulla curant, cum tamen studium sit & nutritiva & augmentativa vis cerebri : Postremo, qui captus amore est, non solum est oculis captus, sed etiam *respectu veri viuere,* in totum est mortuus.

Ped. Ego vero vt mortuus sim ? Nunquam id fatebor, *dum viuam.* Sic obijcio. Vides ? Motus non conuenit mortuis.

Dro. Arguitur e contra sic, *Amator viuit in corpore Amatæ,* at vbi viuit, ibi est eius anima ; & vbi eius anima, ibi [28]

operatur : & si operatur in alterius corpore, non operatur in suo ; si non operatur in suo, non viuit in suo ; si non viuit in suo, non est in suo ; si non est in suo, corpus est mortuum. Tu es huiusmodi. Ergo.

Ped. Agis mecum sophistice in *Labyrintho,* in *Minotauri* spelunca. Ego pro *Ariadnes filo* vtor prudentia mea, quâ extricante constanter dico, *Ego scio me vivere.*

Dro. Non urgebo te : Revera est æquivocatio in nomine *Mortui* : Nam non est mortuus extrinsecus & secundum animam vegetativam, vel sensitivam ; sed intrinsecùs secundum animam rationalem & intellectualem, quæ in se iam non cogitat, quia de se non cogitat.

Ped. Non est dignum repetitione, nedum responsione nostra, quod obijcis.

Dro. Nunc antidotum ministrabo contra pestem hanc. Primum, ieiunandum est sæpius, vt evacuatio siue evaporatio fiat humoris sensitivi superflui : [29] tum piscibus vescaris potius quam carnibus quæ generant sanguinem calidum & concupiscibilem ; vino abstineas & saccharo, in quibus inest venereum provocamentum, tum otia vites, siquidem negotia condensant hanc cerebri fluiditatem, quæ gignit ex se turpissimum id excrementum voluptatis.

Ped. Ego cum *Scipione* nunquam minus otiosus, quam cum otiosus.

Dro. Proximum est, ut cantus meretricios caueas, & omnem illam syllabicam compositionem Poetarum, qui nimis articulate de his loquuntur.

Ped. Hos optime Plato eiecit e sua repub*lica.*

Dro. Deinde consortium fugias istarum aulicarum, quæ valde agunt in hæc inferiora corpora : Præter hæc, potio aliqua purgatiua sumenda est, qua complexionem istam immutes tuam. Nam vos cholerici propter ignei humoris copiam feroces ruitis, cum nos melancholici (præterquam quod ingeniosiores sumus, teste Aristotele in pro-[30]blematis), tum quoq*ue* ob terrei sanguinis pigritiam, multo sumus ad hosce brutales motus minus

proni. Hæc quæ præscripsi si ne quicquam prosint, veniendum est ad illud vltimum; nosti, quid sibi fecerit *Xenocrates* Platonicus.

Ped. Dabis iam mihi vicissitudinem loquendi : *Socrates* (qui hoc solum *Se scire dixit quod nihil sciret* ideoque est Apollinis oraculo sapientissimus iudicatus) in quodam dialogo *Platonis* (qui est Homerus Philosophorum) Amorem omnem distinguit (qui autem non distinguit, destruit artem) : vnum dicit esse sordidum, qui nebulonum est, alterum honestu*m* (in quo fateor me non mediocriter esse versatum). Sed & plurimi doctissimi homines amatores fuerunt illo primo modo. Nam, ut nihil dicam de *Ouidio*, vt taceam *Salustium*, vt prætereram *Aristippum* ; quid attinet dicere de *Demosthene*? silebo etiam *Ciceronem* ipsum, per *Aposiopesin,* qui Catachrestice & parum caste amabat, vt nonnullis placet : *sed mentiuntur* [31] *quicunque.* Quid commemorem *Aristotelem* vestrum, qui caballus factus est & equitantem tulit meretricem? Ego cum istis sine omni exceptione maioribus errare malui, quam tecum vera sentire. Sed non opus est istos allegare, ego quippe uxorem, non *Thaidem,* ambio : sic enim apud optimos authores Thais, (quæ famosissima meretrix erat) absolute ponitur pro quavis meretrice.

Actus primi : Scena

Quarta.

Pogglostvs. Dromodotvs.

Pedantivs.

P. Exire me voluit Herus meus (quantum memini) duas ob causas, vt istos aliqua ludificer arte mea, ac vt quendam post convenirem in foro *Tyrophagum.*

Dro. Hem quis est? [32]

Pog. Dij vos fortunent, Generosi.

Ped. Et tibi crus sanent tuum, mendice claudipes.

Pog. Misereat vos mei, pauperis & boni, miserandi semi-hominis.

Ped. Credo nos literatos magis infestari mendicis, quam cœteros homines, qui quoniam miserias mortalium novimus, misericordes sumus : & quia misericordes, omnes ad nos miseri supplices confluunt.

Dro. Tu otiosus es, & cupis isto modo vagari : abi, & labora. Vides *planetas operari perpetuo, & cœli motus est perennis.*

Ped. Cur non manuariam aliquam artem calles ? siue mœchanicam, id est, adulterinam, *a mœchando :* sunt enim cœteræ artes adulterinæ, respectu nostrarum liberalium.

Pog. Oh, venerabilis Domine, nunquam istarum ullam didici : Domine vere Reuerende, fui quondam semidoctus, & e nouem musis colebam nonnullas. Sed oblivio iam extinxit. [33]

Dro. Doctrina tua non erat habitus confirmatus, sed dispositio tantum, aut remota potentia. Nam si profunde, non perfunctorie didicisses, tum si tam diu viueres quam corvus aut quercus, habitum tuum Doctrinalem priuatio nulla unquam corrumperet.

Ped. Tu artes fortasse primoribus (quod aiunt) labris attigisti, non in succum & sanguinem convertisti (quod docti solemus).

Pog. Quæso, doctissimi Musarum sacerdotes, inopem & egenum iuuate benignitate vestra.

Dro. Imo operam arti des denuo : sic veras possidebis & immortales divitias; nos, qui (vt tu olim) scholasticam vitam sequimur, sumus quasi *formæ separatæ,* non curantes hæc bona sublunaria.

Ped. Nos omnia habemus, nec quicquam habemus, id est animos tranquillos, nummos nullos; nil enim est, nil deest tamen : pecunias cum non habemus, non desideramus : quare adolescens operam & [34] oleum perdis ; ne expectes vel micam unam a nobis, qui locutionibus,

non loculis sumus locupletes : & tamen *locuples* dicitur a *plenis loculis* (quod iste non novit).

Pog. Vt maneam qualis hactenus fui, vir innocuus, quæso aliquid detis.

Ped. Dabo, nempe consilium fidele, esto *Integer vitæ scelerisque purus ;* Nam non oportet ullo in officio *claudicare.*

Pog. Illudi me sentio : vultis gladium istum, quam sit acutus, experiri ? Equidem, viri optimi, si vellem iam latronem agere, possem vobis vel invitis eripere : sed spero daturos.

Dro. Imo profecto idque actutum : ecce tibi quiddam *non quantum,* vnde tamen hodiernam possis cœnam procreare.

Ped. Cum tibi video indolem inesse & acumen, tibi vt prosim opto, ut facultas par esset voluntati, nunc accipe hoc aliquid.

Pog. Quicquid est (etsi hoc aliquid nihil est) læta fronte accipio, vt pignus amoris erga me tui. [35] Aliquid etiam (nisi molestus essem) in crastinum vt detis, postularem.

Dro. Vtinam aliquid tibi dare possem non in crastinum solum, sed & in sempiternum, idque trifariam : in *æviternum,* nempe, æternum, *a parte post,* in coæternum, nempe *a parte ante.*

Pog. Hoc telum petet vos *a parte ante, & post.*

Dro. In-Interim hoc quæso cape.

Ped. Et hoc etiam : Nam opem ferre supplicibus, excitare afflictos, subleuare calamitosos, dare salutem, *Oratoris proprium est.*

Pog. Ignoscite, si a vobis summis Magistris ego *Incipiens in hac arte* petam audacius : caligas mihi libenter nouas emerem, & libros aliaque necessaria, vos si hunc sumptum feceritis, Mæcenates eritis mihi.

Ped. Vt cognoscas te mihi charum esse, scias non solere me cuiquam tam prodige largiri, nam non omnibus [36] dormio, Sed lucrum est si quid tibi benefacio : tene.

Dro. Nos a stellis & cœlo quotidie influentias accipimus, ergo quo magis liberales, eo magis similes cœlesti *quintæ essentiæ.*

Pog. Vnum quiddam restat, in quo exorandi mihi estis : vt etiam crumenam detis, in qua nummos reponam illos.

Ped. O inexplebilem avaritiam ! O gurgitem ! O *Charybdim* ! (siue Charybdin !)

Pog. Nisi hilari vultu dederitis, ego non accipiam.

Ped. Perij, me aspexit, vale, vale crumena mea, valetudinem tuam cura diligenter, iterum atque iterum vale : dono quidem promptissime, unum id doleo, quod video te virum tam honestum egere pecunijs nostris, habebis statim, postquam farcimentj reliquum extraxero.

Pog. Non multum refert, si tradas *cum appertinentibus* etiam.

Ped. Quoniam ita vis, trado. Dij [37] hunc cum omnibus‸pertinentibus eradicent.

Pog. Hanc ego (cum tam ornata sit) in dies festos reservabo. Tu fortasse habes quam quotidie terere possum.

Dro. At obsecro iam te ne velis *potentiam hanc in actum producere*, præsertim cum a posse ad esse non valet consequentia. Nam in hoc pauxillulo (mihi crede) quod restat nummorum essentia ipsa & existentia mea consistit.

Pog. Quæso, sine te exorem, vir doctissime. Obtestor te per *acumen* ingenij tui, & ensis mei.

Dro. Oh sat est : exorasti satis, habe tibi.

Pog. Munificentissimi viri, dedistis hæc mihi, annon ?

Ped. Etiam plane, maxime, admodum ; & tu accepisti, annon ?

Pog. Sed mutuo, annon ? Valete.

Ped. Mutuum, quasi *meum-tuum*. Sed illud nuper *meum* iam fit *tuum* sine *mutuatione,* aut *mutatione*. Proh Scelus ! [38]

Dro. Abj, rue, redi in primam materiam, claudum monstrum, nunquam intentum a natura universali,

defectus & error naturæ particularis. Peri tu omnium infra sphæram Lunæ existentium perditissime, qui contemplativos spolias. Vtinam *grave tuum de cruce feratur deorsu[m]*, aut *in ipso hoc nunc arescat* tibi humidum radicale. Quam ego tremui totus, ne ense suo penetraret dimensionem meam ! Vtinam ego hodie potius cum centum simul capitosis sophistis disputassem in scholis publicis nostris, modo vnius huius *strangulatorium argumentu[m]* evitassem.

Ped. Quoniam mortale tuum pectus coegit auri mei sacra fames (*Sacra* per antithesin, vel *Sacrum* est quod *Dijs inferis devotum*) opto, vt quicquid tetigeris, aurum statim fiat. Hoc tu fortasse præclarum putares, sed eveniret tum tibi, quod *Midæ* (cuius etiam obiter vtinam auriculas haberes) *Qui fame peribat, quod auro vesci nequibat.* Sed video jam campum in quo exultare [39] possit oratio : te Mercurialem (non quoad linguam, sed quoad manus) vexent saxum sitisque Tantali, Ixionis rota vaga vagum torqueat, Charon remiger Orci Phlegetontis in undas deferat, qui falcem tuam meam in messem immisisti. Mihi tamen non eripuisti divinam animi constantiam, pessime, non scientiam, non prudentiam, non virtutem ullam denique. Quod de *Attilio Regulo* dictum diuinitus.

Dro. At mihi eripuit liberalitatis, etsi non habitum ipsum, tamen *actum & instrumenta.* Nam evacuatus sum ego (quod est contra omnem medicinam) *radicaliter.*

Ped. Eamus intro ne hic fortasse denuo nos invadat.

Actus secundus : Scena

Prima.

CROBOLVS. TVSCIDILLA.

Quid censes, mea Tuscidilla, nonne conditum suaviter hoc convivium [40] dedimus ? vna cum esca hamum voravit, jamque mea est Lydia : Tu cibos dulces, ego blanda verba dedi.

Tus. Vide, ne mihi verba des obsecro; ne dicas me cibos dedisse: Non sat habes, quod amoris te vias omnes doceo; quin ut te, tuamque alam postules? ne unum (Dæmones meos testor) obolum a me sumes unquam, nisi mutuo, idque sub fœnore: repone mihi (priusquam ulterius progrediare) in hoc concavu*m* palmæ meæ, quas jam debes pro comeatu, minas binas: Habebis a me semper *locum & jocum*: sed audin? *potum et focum* suppeditabis ipse, si placet. Dicis mihi nugas, *Optima Tuscidilla, & Memoria te colam sempiterna;* Sed ego non video nummos.

Cro. Ne tantillum unquam (honestissima hospes) tibi orietur a me damni, cognita nostra fides toto foro est, mihi vero mille sunt modi pecunias corradendj. Nam, vt omittam illam præclarissimam *rapiendi* artem (quæ [41] domina est & regina reliquarum omnium) ego legalem istam monetam (si desit) cudere quidem ipse possum: quin alias etiam plurimas fraudulentas artes teneo ad unguem: *Alchemia* mea homines plu*m*beos in usum meum aureos efficit: *Magia* promittendo aureos montes, infert in crumenam nostram argenteos nummos: Vrinariam artem practicando etiam aliquid possum emungere: in qua nihil requiritur, nisi *lotio & potio*. Sed quid ais ad hanc parasiticam nostram Adulationis artem? quæ est ars artium & scientia scientiarum, qua iuvenes generosos (vt mures, aut muscas) capimus, hos ego mea irretitos amicitia devoro prorsus & absorbeo, cibus hi mihi & potus sunt, e quibus etiam (tanquam e cellis promptuarijs) depromo quod lubet?

Tus. Promas igitur tandem quo solvas, quod promittis tam sæpe.

Cro. Cedo mihi ergo jam adolescentulum eiusmodi, eum tractabo eruditissime, primo laudibus in cœlum [42] efferam, ac Iouem alteru*m* efficiam, ex quo tantum mei ardebit amore, vt sicut *Iupiter* olim *Danaæ in gremium,* sic ille meas in manus imbrem aureum immittat, tum prodigalitatis eum omnes partes docebo, quomodo epulas

luxuriantes paret, spectacula magnifica exhibeat, voluptates quasque aucupetur, famulosf amelicos expleat muneribus, me vero Dominum suum efficiat : hinc si nummi forte deficiant, parabo sodalem aliquem mihi a consilijs, qui fundos eius omnes hæreditarios emat pretio perexiguo, sic ego & cum illo fundi, et cum isto pecuniarum particeps ero.

Tus. Novi satis fraudulentum esse te carnificem, itaque urgeo iam ut satisfacias, hoc enim præcavere mihi me movet.

Cro. At nimium meticulosa es, viros solum, non fœminas fraudare soleo, huic siquidem sexui fidus sum non tantum in speciem, sed *intus, & in cute.* Atque nunc tibi vt reddam quod restat, alia iam id aggressus sum via. Nosti [43] hunc futilem Pædagogum meum rivalem bene nummosum esse : istum statui astutijs omnibus ad vsus quosque meos penitus corrodere : sic & ille ad amores hosce persequendos debilior fiet, & ego inimici me sanguine saginabo. Inceptum est, spero, haud incommode, Exitus acta probabit. Sed quis hic strepitus ? tu domum revertere, ego Pogglostum consequar, ut Tyrophagum agenda cuncta doceam.

Actus secundus : Scena

Secunda.

PEDANTIVS. DROMODOTVS.

LVDIO. BLETVS.

P. Adeste satellites, & stipatores, circumcingite, circumvallate Regem vestrum, *sceptrum meum* non metuite, sed defendite. Tibi, Blete, quanquam ingenio haud nimis polles, [44] tamen vim natura non negavit : Tu autem astes huic Ludio, tanquam *Teucer sub Ajacis clypeo.* Nunc si in hoc ardore iracundiæ meæ illum us-

piam Catilinarium latronem hic aspicerem, ut ego oratorie inveherem in illum *verberibus?*

Dro. Quod si illud individuum vagum mihi jam demonstrativum esset, eum ego istoc Academico telo vel ad centrum usque terræ deijcerem, & vltra si fieri posset. Sed non potest, nam si forte præteriret ipsum medium, tamen remearet ad centrum rursus motu quodam naturali *reverberativo.*

Ped. Ausus es improbe, gigantum more, *bellare cum Dijs?* Non possumus spiritus tuos *debellare superbos?*

Lud. Præceptor colendissime, idemque dignissime totius nostri exercitus Imperator, tuo semper sub vexillo lubens militabo : ita es in pace prudens, & in schola doctus, & in bello fortis, & in acie formidabilis, vel formidandus.

Ped. Audin' tu hunc puerulum, [45] quam apposite quoad sensum, & figurate quoad phrasim eloquatur? Mehercule amo hunc, ita me imitatur sedulo. Hic hic est puer aureus, albæ gallinæ filius, hunc hæredem scribam omnium librorum meorum, præter *Lexicon Nizolij,* quod mecum iam dormit, quod mecum sepelirj volo.

Sed tu quæso, qui physiognomon es, de pullis his meis profer iudicium tuum, velut *Zopyrus* de *Socrate,* vt narrat *Cicero* meus.

Dro. Quemadmodum (vt habetur in libello Prædicamentorum) quædam insunt in, & non dicuntur de, alia dicuntur de, & non insunt in : alia & insunt in & dicuntur de : alia nec insunt in, nec dicuntur de : ita in aliquibus inest ingenium, & non apparet; in alijs apparet esse, & non est; in alijs nec est, nec apparet; in quibusdam (qui fœlici sydere nati sunt) & est, & apparet. Talis hic Ludio puer tuus.

Ble. Quid hic stamus tanquam asini otiosi? num huc convenimus ad abigen-[46]das muscas? aut hostis veniat aut nos abeamus : Audivit fortasse furcifer me hic

adesse, qui sum in omnibus nocturnis vigilijs truculentissimus contra latrones istos.

Ped. Agite, quoniam scopulos prætervecti periculorum, esse iam in vado videmur tranquillitatis, reportate iam domum denuo hæc Achillea arma nostra ; & si ego vel *st*, vel, *hem* inclamavero, accurrite rursus pugnaturi tanquam pro aris & focis.

Lud. Iupiter opt*imus* max*imus* arceat, coerceat inimicos tuos.

Ped. Ausculta, obsecro, lepidas pueri elegantias ; progredere.

Lud. Iupiter, inquam, iuvet te, Minerva minuat hostes quoscunque, Pallas ad pallorem terreat, Mars & Mors pessundent. *Tantarra, Bownce.*

Ped. Euge, nihil supra : i pede fausto. *In hoc plures insunt Pedantij.*

Lud. Nisi interdum blandulis istum delinirem verbis, nunquam abstineret a verberibus : nam vtcunque fustim [47] ignaviter, virgam certe vibrat viriliter valde.

Ped. Ludite. *Lud. Blet. Gratias.*

Lud. Quod si vltra tres plagas sæviat, conquerar matri. Illa jubebit patrem meum : tum pater eum in jus vocabit coram Iudice, qui flagellabit crumenam Præceptoris vsque ad sanguinem.

Blet. Eamus, inquam, valete.

Ped. Nunc si te attentum, benevolum & docile*m* præbebis (quæ tria necessario requiruntur in Auditore) exponam tibi cum universim omnes, tum sigillatim singulas (quas celavi te hactenus) causas amoris nostri.

Dro. Scio ignorationem causarum Matrem esse erroris ; Sed vide ne ponas *non causam pro causa,* & apparens bonum pro vero bono ; nam sicut *stella cadens* (licet sit cadens) tamen non est stella : sic bonu*m* apparens (etsi apparens) tamen non est bonum : præambulis istis suppositis, incipe fœliciter.

Ped. Primum illud cognitum & [48] perspectum habeas, me non titillantem illam & lascivientem carnis

libidinem, sed solam & meram honestatem sequi : Hæc pauca præmissa sint, vt occurratur cuidam tacitæ obiectioni.

Dro. Hic processus est methodicus & Aristotelicus : qui in Physicis primo, quæ non sint principia, & in Ethicis quid non sit fœlicitas, ostendit, antequam quid sit. Posito nunc ergo non *causativo* Amoris tui, ordo postulat, ut verum ejus *operativum* dicas : certe cupiditate sublata, tollitur omne originale Amoris : nam nisi supponatur aliqua appetibilitas, nulla relinquitur possibilitas Vnionis cum objecto, hoc vult Philosophia.

Ped. Laudes, quas mihi tribuis, in optima*m* parte*m* interpretor. Quod ad alia attinet, quæ dixisti, sic habeto ; non odisse me mulieres, quippe qui sciam esse earum nobis mortalibus usum aliquem necessarium. Amo igitur fateor ; non sum enim e silice natus, aut tygride. Sicut apud Virgilium Ænæas iudicio [49] iratæ *Didonis,* vel potius *Didûs,* secundum Græcam declinationem : *Sappho Sapphûs*, per ûs circumflexum. Non autem Amo secundum redundantiam juvenilem, aut in summo genere : sed (si quid ego judicare possum) *Philosophice.* Rationes autem, quibus moveor, sunt quinque, vel potius sex.

Dro. Non refert de numero ; vide vt sint irrefragabiles. Sed *Pythagoricu*[*m*] hoc est, religiose & mystice numeros considerare : quorum quidam duodecim causas (tanquam duodecim signa Zodiaci) æstimant.

Ped. Primo, scias velle me fœlicem esse perfecte, quod omnino non sit, absque hoc additamento vel *Corollario* vxoris.

Dro. Quasi vero virtus sola per se non sufficiens sit ad beatitudinem. At vxor non est virtus ad minimu*m*, fortasse etiam vitium : Fœmina est naturæ error siue debilitas. Quia Natura semper intendit quod est perfectum & optimum. At mas est præstantior. Ergo. [50]

Ped. Secundo, decrevi ædes mihi comparare de proprio, in quibus mater-familias aliqua non minus neces-

saria est, quam campana in templo, aut lignum in foco.

Dro. Revera si Oeconomiam spectemus rei familiaris, vxor *causa est adiuvans* aliqualiter. Et familia est civitatis principium *ex quo.* Vt demonstrat Philosophus Primo Politicorum. Iam, Pedanti, factus es politicus.

Ped. Factus? Imo natus : quem natura ipsa finxit orator*em. Bonus* autem *orator est ciuitatis oraculum :* teste Oratorum oraculo Cicerone nostro. Sed pergam in cursu instituto. Tertio, si ægrotarem aliquando, vxor est medicinale quiddam ; præsertim in febri, vbi sitis regnat.

Dro. Pestilentissima hæc febris est, quæ fœminam sitit.

Ped. Quarto, nobis studiosis vxor medicamen est contra melancholiam & phrenesim, quæ nobis imminet contemplationi deditis.

Dro. Etiam vt co*n*tra plethoram san-[51]guinis interdum, si sæviat. Sed hæc esset impropria prædicatio, si inferius sic prædicaretur de suo superiori.

Ped. Quinto, nisi fierem maritus, garrirent plebeij homines Pedantium esse Eunuchum. Vah! quod est falsissimum. Vah!

Dro. Hæc ratio non est coactiva. Nam multi philosophi, qui non erant maritati, fecerunt tamen opus naturalissimum, id est, generarunt sibi similem ; quod Eunuchis non competit, certe *per se :* sed bene forte *per aliu*[*m*]. Causa patet : nempe propter defectum causæ instrumentalis. Ergo non sequitur a non vxorato ad Eunuchum.

Ped. Sexto, quid est per deos immortales (non possum enim me continere, quin exclame*m*) aut ad utilitate*m* Reipub*licæ* commodius ; aut ad voluptatem bonorum omnium jucundius, aut ad gloriam nominis nostri splendidius, quam relinquere seculis venturis veram & vivam imaginem Pedantij? hæredem virtutum mearum, & istius prolem patris? Deniq*ue* [52] quid Oratorj magis necessarium, quam lingua promptum esse, quæ nobis est prora & puppis? Conjugatus vero binas in promptu

habet linguas : Vnde & *bilinguis* iure optimo possit appellarj. Addam etiam brevem Epilogum, in quo erunt tria hæc, *repetitio, petitio, pathos.* Quare si vel emolumenta nostra, vel reipublicæ salutem respicias, valedicas huic opinioni tuæ. Ego quidem, quod ad me attinet, sic statuo : vere enim mihi videor esse dicturus, Hymenæus meus Deus ; vel magis emblematice : *Aut vxor aut vexor.*

Dro. Aethiopem lavo, hic capere non potest influentiam consilij mei, & amore pungitur, tanquam *cauda Draconis.* Vnicum hoc iam restat, vt cum impressio tam profunde facta sit amoris in te, (vt omnes partes & similares & dissimilares laborent ex eo) si non possis prorsus & simpliciter, saltem ut attenuate convertaris tamen : scilicet *signa minora cape ;* si non secundum quantitatem, at secundum aliquam *ex-*[53]*terna*[*m*] *apparentiam ;* ne vulgus id videat.

Ped. Prudentiam vt sumam si suades, ea est in animo meo, quasi sanguis in corpore : *Apollo, Pallas & Mercurius* mihi sunt individui comites, quibus cerebrum meum cœlum est ; quare non possum non prudens esse.

Dro. Caute, caute, pro honore Vniversitatis.

Ped. Imo & caste etiam, Quid ni? Nihil enim unquam admittam ego indignum Oratore aut Philosopho : sed viden' tu ædes illasce ? ibi habitat, quæ in me habitat, quarum parietes sunt me multo beatiores, siquidem hi usq*ue* quaque Lydiam complectuntur meam, quæ fugit proterve me, sicut Apollinem Daphne olim.

Dro. Et tu sic irrationalis es, ut ames, quæ odit te ?

Ped. O plumbeum pugionem ! quasi non dixerim Apollinem idem fecisse, quem ego præposui mihi in omnibus imitandum.

Dro. Sic igitur distinguo, idque ex [54] sententia Philosophi, Contrarium expetit suum contrarium, verum est, idque non contingenter, sed catholice. At addendum est tamen, non quatenus contrarium, sed *Medij gratia ;*

nempe ut ad medium perveniatur. Vt docet Aristoteles in Ethicis.

Ped. Vtinam, vt Lynceus olim, sic ego nunc parietes istos possem oculis penetrare, Lydiam meam quo cernerem, quid agat; sed o fors fortuna! mihi descendendu*m* est in solem & pulverem.

Dro. Iam declinandum est extra Zodiacum rationis. Ego abeo.

Ped. Nequaquam: spectator eris tu mearum pugnarum, dum ego hanc adorior vel adoro potius.

Actus secundus. Scena

Tertia.

LYDIA. PEDANTIVS.

DROMODOTVS.

L. Postquam intus curata sint omnia, vt oportuit, libet iam paulisper de mearum successu rerum cogitare. [55]

Ped. Sic igitur aggredior ***bonis*** quod aiunt ***avibus***. Etsi delector multum suavitate sermonis tui, (Nam non vox hominem sonat: O dea certe) tamen cogor hic propter angustias temporis reliquum amputare cursum orationis tuæ.

Lyd. Factum, o fortuna, nequiter, quod istum obiecisti jam tam ineptum, tam importunum mihi.

Ped. In tempore venis, quod omnium rerum est primum: Adesdum, paucis te volo.

Lyd. Etsi necquicquam placeat, tamen cum inhumanam esse haud deceat: audiam quæ loquatur.

Ped. Cogitanti mihi sæpenumero, & memoria vetera repetenti, perbeati (Lydia virgo) videri solent, qui & amare & amari fœliciter unquam potuerunt, ita vt simul uno eodemque puncto temporis & amantes & amati ***esse posse videantur***. Nam (vt Peripatetici perhibent) Amor

omnis mutuus esse debet & reciprocus. Quapropter ut a thesi [56] ad hypothesin veniamus, o flexanima mea flosque fœminarum ! te per tuam pulchritudinem (qua nihil unquam vidit sol splendidius) oro, obtestorque ; ut quoniam Amor hos regit artus meos, idem etiam tuum in sinum influat ad arctam magis copulationem nostrum, (vel nostrj) sic vt & tu in pectore meo, & ego in corpusculo tuo tabernaculum vitæ collocemus.

Lyd. Aliam reperias quæso, quam illudas ; ego id agam sedulo semper, vt honesta sim, utcunque tibi videor.

Dro. Virgo (videtur enim nobis quod sic) fortasse non vides ad imum & fundum eorum, quæ dicta sunt ; eadem ego dicam planius : primo, generaliter, post, specialiter. Generaliter sic ; omnis homo (intellige autem non hunc aut illum, sed ipsam *speciem & universalitatem*) est animal sociabile & congregabile natura : hoc tene. Iam specialiter : unusquisque desiderans, optat ipsi desideratæ omnem suam quasi *naturalitatem* & *id ipsum quid hominis* [57] communicare. Nunc ad applicationem venio : Ergo hic amicus meus cupit vt sit inter vos non solum sociabilitas ista et confusa notio sed etiam proximior relatio quædam ad-invicem, (quæ tum efficitur, cum essentia unius dependet ex altero), ita ut vos duo fiatis relata, non tantum *secundum dici*, sed & *secundum esse.* Ad hæc tibi etiam approximari desiderat non modo per contactum *virtualem*, sed & *localem*. Præterea coniungi & coadunari in unum non *contignum,* sed *continuum*. Vltimo, petit ut ex duobus numero differentibus fiat unum *Individuum*, idque indissolubiliter combinatum.

Ped. Quod si pectus meum fenestratum esset (quod Momus in homine exoptavit) cerneres tum, cerneres (inquam) *fixam, haud fictam* fidem, quæ si oculis cerneretur, mirabiles Amores excitaret sui, vt ait Plato, sive quis alius.

Dro. Quia nolo te hallucinari circa hunc amorem, quasi profectum ab in-[58]tentione vana ex parte amici

mej, cognoscas nihil eum a te petere, vel contra vel præter honestatem : quod sic arguitur ex sufficienti divisione : Tu duplex es, & constas ex duabus partibus, corpore & anima, ac corpus quidem (quod negari non potest), est amabilissimum. (Nam hæc superficies *dealbata* candoris tui valde disgregat visum nostrum) sed tamen animam (quæ est pars simplicissima) simpliciter & *propter se* amat, corpus per *accidens,* & animæ gratia.

Ped. Anima tua omnes omnium amores in se complectitur, pro qua emori nemo unquam bonus dubitabit.

Lyd. Præstaret domum reverti me, quam hic irrideri facetijs.

Ped. Facetum esse me non eo inficias, sed nunc tamen postquam Amor hic ariete suo murum mentis meæ percusserit, agitur serio (serenissima Lydia). Vis vt tibi lachrymis, & singultu co*n*vulsiones meas testificer ? Ah virgo venefica & incantatrix animi mej ! distrahor, divellor, id est, *in duas vellor partes,* [59] quarum vna est in conclavi corporis tui, altera repetit partem perditam, quam tu possides.

Nam quando primum illam tuam fascinantem faciem aspexi, statim mens mea nescio quo correpta, impulsa, abrepta, afflata furore amatorio abijt, excessit, evasit, erupit e perturbato hoc domicilio, et ad oras oris tui appulit, vbi formam divinam & certe veram *ideam Platonicam* contemplatur. Sola tu potes ab ista me extasi liberare, si passura sis corpus me meum, quod hic est, conjungere rursus animæ meæ, quæ illic est.

Lyd. Quin potius auferas animam istinc denuo.

Ped. At tu *me tenes ut viscus, & interficis vt Basiliscus.*

Dro. Sicut ferrum amovere se a magnete non potest, ita istius anima (quam rapuit ad se *attractiva vis* vultus tui) recedere iam non valet rursus *gradu retrogrado.* Amor in isto non *accidentaliter* sed *essentialiter* inest, vt [60] evelli salvo interim subiecto nequaqua*m* possit. Quare non

debes te opponere huic ita *diametraliter* (& tanquam in *linea Ecliptica*) negando quod rogat.

Ped. Intuere obsecro cum commiseratione quadam evisceratum hoc & exangue corpus Pedantij tui, cujus cor tot patitur dolores, quot sunt in campo flores : Splen (quod ridere facit) jam lamentabile sonat ; Iecur pusillulum corradit & corrodit *aquila Promethej*, seu Amor ; intestina cupiditatibus (quasi furiaru*m* tædis ardentibus) ince*n*duntur, ve*n*triculus (sive superiore*m*, sive inferiore*m* spectes) *Æstuat ut clausis rabidus fornacibus ignis.* Sic vndiq*ue* Amor tuj astat, & instat tanquam *Hannibal ad portas*, ut jam nullum sit effugium, nisi tu des refugium : te peto ut portum, ut aram, ut Asylum, denique, ut *patronam* : si deseris tu, perimus.

Dro. Vides jam hunc te inexplicabiliter amare, & toto jecore, vel (ut vulgus dicit) toto corde ; sed abusive, nam *Cogit amare jecur.* Quare osten-[61]das te vicissim huic esse *correlativum, cordis* enim *relatio* debet esse : & qui tanguntur vero Amore, debent *ratione differre, non autem re :* tractabilem virgini convenit esse primo & principaliter. Deinde doctus hic est, & Magistraliter facundus. Nam sicut in septentrione vrsæ septem sunt stellæ ; sic in istius capite septe*m* sunt scientiæ, quaru*m* harmonia æque est musica, ac melodia ipsa septem planetaru*m*, secundu*m* *Pythagoram*.

Lyd. Frustra laboratis, meos enim amores jam ante alter possidet.

Ped. Proh deum atque hominum fidem ! *Ante rates causam ? & mecum confertur Crobolus*, putridæ carnis animal, terræ filius, infœlix reipub*licæ* lolium, cui vix est in sentina locus ; quem ego docebo, quid sit irruere in alienas possessiones. Tu interim dum eripis animam isto modo mihi, & furti, & sacrilegij (nam mens mea res divina est) & homicidij rea es.
Sane quod olim dixit iratus Achilles :

Corqne meum penitus turgescit tristibus iris. [62]

Dro. Quid ? tuum hoc corpus æthereum vt illud lutum

terrenum attingat ? Absurdum : quin potius sicut ex bovillo cadavere computrescente prodeunt vermes : sic corruptio Croboli illius (qualis qualis sit) generatio sit Pedantij, qui quoad humilitatem animi vermis dici potest, et etiam, sicut ille, sublunaris, tamen, quod ad artes attinet supercœlestis est.

Lyd. Mihi abeundum est, cum videam vos irasci tantopere.

Ped. Ah ! jam mitesco rursus. Nos cholerici & cito succensemus, & cito placamur. O Phœnix vnica orbis terrarum ! respice, non despice Pedantium, & vel uno verbulo amabili lætitiam instilla febricitanti cordi meo.

Lyd. Convalescas ut lubet : me multa manent domi negotia. *Exit.*

Ped. Evanuit vero? Quid putem ? Contemptumne me ? Non video vel in moribus, vel in rebus gestis, vel in hac mediocritate ingenij quid despicere stulta possit. Dicam de te [63] Lydia (ut *Hannibal* de *Phormione*) multas vidi delirantes fœminas, at quæ te deliraret magis, vidi neminem.

Dro. Imo te video delirare, qui vis hanc gravitatem tuam ferri sursum, seu elevari in levitatem amatoriam, cum natura velit omne grave ferri deorsum, tu*m* doctrina et amor contrariantur non minus qua*m* ens et non ens.

Ped. Mihi vero sic omnem abstulit amor animum, ut nesciam ens sim an non ens. Sequere me.

Actus secundus. Scena

Quarta.

TYROPHAGVS. CROBOLVS.

T. At quid si fraudes has nostras senserit ?

Crob. Quid si loquantur lapides, & videant postes ? Hic quovis est obtusior lapide, nec majoris negotij est istum fallere quam ferire truncum, tu me vel nescire

hic quid sit, vel ars nostra [64] quid possit, putas? hic vanus est, hic Narcissus est, sui admirator inexplebilis. Cum ergo audierit *Leonidam* in honore & gratia esse apud Regem, eundemque obtinuisse, ut Regiam iste prolem erudiat, lætus, gloriosus facile credet, quod cupit : nullum dolum, nullas fallacias suspicabitur. Accinge jam itaque te.

Tyr. At metuo male, ne viginti minas, quas volumus, crediturus fidei meæ non sit, cum cognitus ei haudquaquam sim : & certe si nosceret, nequaquam crederet.

Cro. Vah, ubi est acumen tuum? quasi vel velit vel audeat negare, quod Leonidæ postulatur nomine. Te vero indutum hac tunica satellitis regij, & fide & honore dignissimum judicabit. Si non obtinueris, nihil pericli, sin adeptus, particeps prædæ eris. Eia igitur, age.

Tyr. Si vel viderit semel mores meos venustos, sermonis grandiloquentiam, gestum corporis athleticum, [65] vultum non macilentum & veternosum, sed floridum & pinguem, corpulentiam istam ventriosam, proculdubio principis in aula me nutritum conijciet.

Cro. Fac ut sentiat te aulicum esse revera, salutes hominem submisse, curvato corpore, tibia altera porrecta retrorsum longissime, pleno cum complexu brachiorum compelles magnificentissime, promittas summos quosque honores, donec in officinam perductus fraudum tuarum, e rudi metallo in nummum legitimum cudatur.

Tyr. Incidisti in hominem capacissimum disciplinæ hujus. Veterator aut Sycophanta me nemo doctior : gestit jam animus meus mihi aggredi hominem.

Cro. Intellextin' tu non revelandam hanc artem nostram Alchymicam? extrahenda est ei quinta essentia.

Tra. Sine modo, ego eum tractabo astute & Alchymice.

Cro. Incipe, ad appositum : ostium patet, invitat ultro te domus ipsa; tu [66] fac vt Dominum hunc suum supposititium evomat illico : ego te domi meæ hospitis expectabo.

Tyr. Eo. *Exit.*

Cro. Spero quidem jam id effecturum me, ut & iste sumptus nobis perpetuos suggerat, & mihi deinceps faciliores sint ad Lydiam meam aditus, si istum istinc abegero, qui jam nos, ut Argus, observat, inhians puellulæ quasi prædæ suæ : quam ego nunc ut prædam meam deglutiam ; sentiet stomachi nostri calor quanto superet struthiocameli furnum. Nam certe concoquere hominem, & plane absumere decrevi : Pogglostum credo carcere conclusum aliquo, cum jam nusquam appareat. Reviso quid hic agatur.

Actus tertius. Scena prima.

PEDANTIVS. TYROPHAGUS.

Itan' quid est hoc ? Ain' vero ? repete, obsecro. [67]

Tyr. Majestas (inquam) regia, cum Leonidæ (discipuli olim tuj) scientiam & mores vidisset, cæpit hunc amare, teque laudare palam, e cujus Schola prodijt, jamque te accersivit, vt sobolem committat suam tibi educandam similiter docte & pie, quo prosit patriæ. Ego Satelles præstiti quod mandatum erat paratissime.

Ped. Sciebam me Oratorem, non Aratorem, *ad Curiam me* natum, *non ad Currum* esse : quid dico, natum ? ab aliquo Deo factum, ad quem tanquam ad mercaturam bonarum artium omnes confluant. Nam ex ludo meo innumerabiles Oratores (tanquam ex *equo Trojano*) exierunt. Iam ego in foro, in curia, in oculis civium, in luce reipub*licæ*, versabor.

Tyr. Quamobrem & ego (ornatissime literatissimeque Vir) Regis mej nomine per tuam te bonitatem (quæ est in mortalium rebus gloriosissima) perque scientiam ipsam (quam omnes admirantur) obsecro, ne recuses præstare [68] quod petitur, neve privatum otium anteponas utilitati totius reipub*licæ* : Insuper (audi in aurem) ditesces ad satietatem usque.

Ped. Verum enimvero, generose, si existimes me lenocinijs istis pecuniarum capi posse, toto erras cœlo, vt dicitur. Sed tamen, cum illam Ciceronis mei sententiolam mente revolvam, *Non nobis solum nati sumus* : video me quodammodo pedibus ire in sententiam tuam.

Tyr. Bene mehercule facis, & Leonidæ etiam tuo gratissimum, qui adventum tuum expectat avide ; ut ingenio fruatur & suavitate morum tuorum.

Ped. Video te esse hominem probum & prudentem, non est enim pingue quiddam & crassum, quod dicis, sed acutum & honestum etiam. Nam laudas me, quod ego (cum verecundior sim) nollem fieri ; sed laus sequitur fugientem.

Tyr. Invidiosum esset non laudare eum, cuius laus ab ultimis Academijs [69] vrbibusque in Regalem Curiam penetravit.

Ped. Accipio responsum : Iamque te complector istam ob virtutem tuam, ac si tantum facultas mea posset quantum voluntas cupit, effunderem protinus in te pelagus beneficiorum meorum.

Tyr. Grauissime magister, humanitas tua jam me audacem facit ; unum hoc igitur petam, ut (quoniam tu apud principem Gratiosus futurus es) mej etiam apud eundem memor ut sies ; te certum est brevi futurum ei a Consilijs, tractaturumque negotia maxima huius reipub*licæ*, unde facile poteris mihi interdum optime opitularier.

Ped. Quoniam, quæ accepimus utenda, maiori mensura reddere iubet *Hesiodus*, ego imitabor agros fertiles, qui multo plus reddunt quam acceperunt : sic semina hæc benevolentiæ tuæ in istius pectoris fundo radices agent altissimas, proferentque tibi messem magnam amoris nostri, nostri (inquam) [70] sic enim magnates reliqui vestri (socij mej) loquuntur, annon ?

Tyr. Licebit tibi deinceps regio loqui more, postquam regi familiaris factus fueris. Præstolatur jam rex adventum meum : ain' igitur venturum te ?

Ped. Dicito regi (amico meo) summo salutem meo nomine plurimam, meque ejus in gratiam & patriæ meæ causa facturum quæ velit, illud modo teneat memoria antiquum quidem (sed & ita verum, vt nesciam antiquiusne an verius sit) *Honos alit artes.*

Tyr. Leonidæ autem de viginti minis (quibus ei sine mora utendum est ad vsus gravissimos) quid vis ut respondeam?

Ped. O Leonida, tu es Planta mea frugifera, & ego bonus Hortulanus irrigavi te præceptis fructuosissimis, qui profers jam non solum folia, id est, verba; sed etiam fructus, id est, facta ad meam utilitatem.

Tyr. Ita sapienter & suaviter lo-[71]queris, vt doleam, mihi abeundum esse tam cito. Nam certe Leonidas nummos expectat istos iam diu.

Ped. Quandoquidem bis dat, qui cito dat, habebis illico quos ad eum deferas: nolo ut tarde veniant. Mihi autem priusquam me de*m* itineri, componendæ sunt res domesticæ, sive (ut Græci loquuntur) œconomicæ, tum etiam comparandæ vestes aulicæ: Nam *splendidæ vestes sunt nobilitatis testes.* Sequere me.

Actus Tertius. Scena
Secunda.

Pogglostvs
solus.

Dij vostram fidem! quanta in foro furum turba! quamq*ue* pauci sunt qui honeste vivunt! latrocinantur jam omnes, & quod omnibus convenit, mihi quoque congruere natum est; nam hu-[72]mani nihil a me alienum puto: Sed illud me angit maxime, ita multos esse nunc nostri ordinis, vt ne vivere quidem inde singuli possimus. Furum alij sacri, alij profani: alij docti, alij indocti: alij generosi, alij pauperes: alij senes, alij iuvenes: alij publici, alij clancularij: alij violenti, alij

vafri : ego his singulis (prout libitum est) vtor ad placitum. Sed est genus quoddam hominum tenax admodum, qui recondunt cupide domi, non autem circumferunt pecunias suas secum, ne forte cogantur interdum nobis miseris opitularier. Quos ego deinceps tractabo crudelissime, ut discant conferre bona sua in commune : utinam jam hic nummi hominum omnium, & divitiæ totius orbis una essent in crumena positæ, eaque sub mei censura pollicis & cultri caderet : quam ego illam lubens artificiose amputarem ? [73]

Actus Tertius. Scena

Tertia.

TYROPHAGVS. POGGLOSTVS.

Tyr. Quam ego amo te amabilissimum marsupium ? in tua salute sanior sum ; quod tu contines me continet : vos nummuli animuli mei, vindicavi jam ego vos e servitute duri Domini in libertatem & lucem virtute mea.

Pog. Deteriores fiunt homines, dum agimus cum ijs humaniter : sed contestor carcerem ipsum (patriam meam) non passurum me deinceps injurias istas malevolorum, qui ne tangere unquam vel spectare sinunt nummos me suos : adhibebo posthac leoninam vim ; nunc revertor ut videam, herus meus numquid interea temporis lucrifecerit, ut cum eo etiam (pace eius) participem : ego siquid forte capio, mihi id omne reseruo, eo ut fundos aliquando emam. Tyrophagum (quem vt convenirem [74] emisit me) dicam domi non esse, quem ne quæsivi quidem ; nec quis, qualisve sit, vel scio, vel curo.

Tyr. Nimis me delectat species hæc honorifica vestra, qua teneor etiam cum festinandum sit : sed ibimus hinc jam relinquentes hoc littus avarum : equidem onus suscepi in me gravissimum.

Pog. Liberabimus te hoc onere, & in collegam tuum conferemus.

Tyr. Collegam mehercle facetum, gaudeo incidisse me in hominem tam urbanum ; Num ad urbem obsecro ? ego tecum vna.

Pog. Imo mihi in longinquas regiones peregrinandum est, quare hoc a te volo viaticum.

Tyr. Vtinam ego tibi quid bene facere possem, videris homo perjucundæ consuetudinis ; sed cur tu patriam deseris ? muta istam mentem, & mecum ad aulam principis revertere, ibi ego te & honoribus & præmijs augebo maxime.

Pog. Tu fontem videlicet habes [75] domi, non est itaque cur mihi rivulos istos deneges : age, dato marsupium.

Tyr. Certe festivissimus es, ita simulas quasi serio ageres.

Pog. Expedi, inquam, si sapis : mihi enim abeundum est.

Tyr. Profecto si fur esses revera, non posses aptius quicquam agere.

Pog. Acturus sum, uti spero, aptissime : quare nisi apposite respondeas mihi quod rogo, ego machæram istam aptabo ventri tuo velut vaginæ, idque statim.

Tyr. Ego satelles sum regius ; vide quid facias.

Pog. Ego Rex ipse sum, fac quod jubeo.

Tyr. Vnicum hoc verbum patere me proloqui, (*Patibulum.*) Iam abstinebis, opinor.

Pog. Et ego vno vicissim utar verbo, (*Gladius.*) Iam reddes quod requiro, annon ?

Tyr. At satis jam jocatus es, perterrefecisti profecto me. Quæso quanti [76] hunc emisti gladium, num licet spectare ?

Pog. Age, sic urgeo. Responde breviter, daturusne es ?

Tyr. Gratissimum nobis feceris, si agis alia ratione.

Pog. Hic homo nugas nectit, sis animo forti, Poggloste, & vel homicida sis, modo crumenicida.

Tyr. Miserum me ! quid audio ? quo fugiam ? Crobole, Crob*ole.*

Actus tertius. Scena Quarta.

CROBOLVS. TYROPHAGVS. POGGLOSTVS.

Cro. Quænam hæ sunt furiæ ante fores? quis evocavit Crobolum?

Pog. Ego Here. Sceleratus hic, quem vides, me maximis & indignissimis affecit iniurijs. [77]

Cro. Hem, Tyrophage, quid agis? Tu servum meum?

Tyr. Tu tales alis servulos? Occidere me voluit.

Cro. Tu amicum meum ausus es tractare male, pessime?

Pog. Tu amico tuo potius quam servo credis? tum ego amicus tuus posthac, non servus ero.

Cro. Dic igitur, quam hic admisit in te culpam.

Pog. Rogitas? irrisit, maledixit, me servu*m* aiebat esse miselli hominis & nequam: se vero (quia satelles esset regius) posse quemvis impune occidere, & nisi ego opem tuam & gladij mei implorassem, mactasset me carnifex: Tamen (ut plerunque solent isti nebulones) me jam accusat, quem ille nunquam æquabit virtute.

Tyr. Ego te, os impudens pro tribunali Iudicis accusabo, ni taceas: non tu ferro stricto marsupium petijsti meum?

Pog. Quid si tibi largiar petiisse me? [78] (quod tamen adhuc non concedam) non tu supplicantem repulisti inhumaniter?

Cro. Tu soles supplicare vi & armis, improbe?

Pog. Interroges hunc ipsum, numquid me non jocatum fuisse dixerit: Tu me (Here) censes furem esse?

Cro. Non hunc aggressus, ut nummos eius eriperes?

Pog. Eripere? Nihil minus: spectare fortasse volui.

Tyr. Aegre ferrem profecto, te linceis illis oculis, & milvinis manibus meam in crumenam penitus introspicere.

Pog. Hoccine præmium est honestæ vitæ, sic immerito suspectum haberi? Si voluissem ego per fraudes & iniurias crescere, non ita tenuiter nunc viverem.

Cro. Si quid huic intentabas mali, id in me machinatus es.

Tyr. Quod ignosco jam tibi, huic acceptum referas.

Pog. Ego vix tibi possum ignoscere, ita perverse restitisti. [79]

Tyr. Sed caue deinceps istos aculeatos jocos, viden' crumenam hanc meam (quam amas) ut e fibula pendeat more latronis?

Pog. Latronis vero? quæso igitur gaudeat simile simili (Aedepol ita eam amo, ut vel e reste penderem ejus causa) patere precor vt cultro meo eam hoc solvam suspendio.

Tyr. Beneficium tuum male collocabis, & in ingratum; nam si tu eam præcideris, ne pendeat, faciet illa te pensilem propterea.

Cro. Satio jam in utramque partem: Tu retineas tibi hoc quicquid est nummorum, sed audin'? nec omne, nec solus, nec semper; te autem tortoribus & lictoribus tradam meis, egestati nimirum & ieiunio; ut discas deinceps continentes habere digitos. Te, Tyrophage, non possum sic dimittere, potus siquidem (gluten amicorum) ante degustandus.

Tyr. Optime ibi etiam hoc ornatu me exuam. Eamus. [80]

Actus Tertius. Scena Quinta.

PEDANTIVS. DROMODOTVS.

LVDIO.

Ped. Ego istos, quos narras emunctæ naris Iudices, ne flocci facio, ne tantillum curo, denique contemno, imo despuo. Non etiam Academici vestri in vestitu jam

Aulicos imitantur, qui sunt mecum neque ingenio neque authoritate comparandi? Deinde, *Cum fueris Romæ Romano vivito more*, vbi vivere capitur pro vestiri, pronunciare, vesci, bibere, & huiusmodi : & Aula est veluti Roma, & ego Aulicus quasi Romanus.

Dro. Abunde satisfecisti huic objectioni : nam ego de istis accidentalibus & extrinsecis habitualibus minus laboro, modo motus tuus Philosophicus sit et uniformis, nec unquam irregularis, gravitatem habeas immobilem semper, quasi stella fixa, non vt cœteri planetæ [81] vestri Aulici, quorum rotatio est erratica, aliquando directa, aliquando stationaria, aliquando retrograda. Tu nihil unquam committas tale, quale deordinet compositionem nostram Philosophicam.

Ped. Ego suadebo semper salutaria reipub*licæ*, conscribam historias rerum gestarum, Legatis respondebo facunde, nobiles tractabo comiter vt familiares, fœminas autem aulicas ad lusum & risum provocabo, hæc me ad altissimum dignitatis gradum perducent.

Dro. Quod ad documenta aulicalia attinet, me audi. Primum, dissimulandum est profundissime (hoc est enim in Aulico *totum in toto & totum in qualibet parte*). Secundo, debes (sicut genus subalternum) *& subijci superioribus & prædicari de inferioribus*. Tertio, in omnibus quæ dixerint nobiles, quantumvis manifeste falsis (puta cœlum quiescere & terram moveri) tu sis tamen veluti *vox ad placitum*, quæ fingentis arbitrium sequitur. Insuper [82] quemadmodum sol in Signifero juxta diversitatem signorum, per quæ discurrit, aliter atque aliter operatur ; sic te oportet in illo aulico Signifero aliter si in *scorpionem* incideris, aliter, si in *virginem,* aliter, si in *Capricornum*, actiones tuas vel intendere vel remittere. Præterea quod ad prædam attinet, sis sane vel ipsum *genus generalissimum*, capacissimum, rapacissimum, manusque habeas quasi voces contradictorias, quarum altera continet omnia (*scil : protendens*), altera nihil : (*scil : præstans*). Vltimo, parasitos etiam conquiras tibi, qui te

ex inani, & nullo, & non ente immensum, infinitum, transcendens efficiant.

Ped. Est hoc aliquid quod dicis, tamen in hoc aliquo non insunt omnia ; Neque enim docuisti manum deosculandam esse in salutationibus, neque erigendos esse sparsos capillos, idque sæpius, quibus ego os sublime dabo, cœlumque videre jubebo, & erectos ad sydera tollere vultus. Tum non *Proteus* [83] olim plures se in formas transtulit (de quo pene ubique legitur apud Poetas) quam ego vultu*m* meu*m*, & maxime quidem barbam, & potissimum superiorem eius hanc parte*m* bicornem, quæ barbare dicitur *Mustaches.* O barbariem, barba comptula & calamistrata indignam ! Adde etiam, quod hunc habiturus sum puerum pedissequum, qui sandalia mea (*Pantofles* dicta ἀπὸ τοῦ παντα φέρειν) mecum vndique circumferet. Denique ita graphice me geram, ut ipsissimum *speculum Tuscanismi* se videre quisq*ue* dicat in hoc *vultu Itali.* Hæc singula maximi sunt momenti, & studijs dignissima nostris.

Lud. Ego eruditissime Præceptor,

Ped. Ah ! vide ; Ludio suaviloquens puer, quanquam sum revera eruditissimus & *erudientissimus* Præceptor tuus, tamen jam, jam inquam, postquam in celsiorem & sublimiorem sedem honoris ascensurus sum, isto potius me affari modo debes, *Honorande Domine, Mæcenas dignissime,* placeat modo [84] *amplitudini tuæ ?* Hæ sunt enim voces illæ Rhetorum amplificativæ. Perge.

Lud. Ego, honorande Domine, miq*ue* Mæcenas dignissime, omni officio vel potius pietate erga te tibi satisfaciam semper, in quo mihi ipsi tamen nunquam satisfacio.

Ped. *Ciceronianissimum* puerum ! (adhibendum est enim & superlativum & supralatinu*m* vocabulu*m* ut huic satisfaciam), vides tu jam quid sit ex Epistolis Tullij familiaribus colligere phrases plusqua*m* familiares ? In isto videre potes quale*m*, me absente, Parillu*m* meu*m* efficias : volo vt elegantias selectissimas, purpuratas sententiolas,

gemmeas metaphoras, tanquam stellas, denique tropicas eum locutiones doceas.

Dro. Tropicum *Cancri* dicis, an Capricorni? Vah, hoc est, in superficie repere, non ad rem pervadere medullitus, & penitissime. Vos habetis formalitates istas phrasium, sed non estis materiati, neque gustastis unquam de *Modalibus.* [85]

Ped. Proh Dij immortales! tune solus doctus? Egone me didicisse aliquid non gaudeam? Tune solus doctus? Quid si ne doctus quidem? quid si stultus etiam? Sermo tuus scatet barbarismis & solœcismis.

Dro. Non possum dicere tam large quam tu, sed stricte si agas mecum, & Dialecticorum pugnis, emittam in te ex arcu ingenij mei sagittam syllogisticam, tribus plumis, ceu propositionibus compactam.

Ped. Video te Cimmerijs tenebris occœcatum esse & egere multum candela ingenij mei.

Dro. Tuum ergo caput candelabrum est.

Ped. Quid ego tibi multa? Diogenes Cynicus es. Compara dolium tibj.

Dro. Carcer amoris est dolium tuum dolorificu*m*. Sed ut probem te idiota*m* esse, responde; *Non tibi videtur Sol bipedalis?*

Ped. Tu videris pecus, non decus; non est enim oratio tua calamistrata: [86] tractas argumenta illotis manibus, scilicet sermone *Duncico ac Dorbellico.* Denique fœnum es: ego vero ambrosia; quin & mihi etiam philosophari placet, sed paucis, ut *Neoptolemo* apud Ennium, apud Ciceronem.

Dro. Miseret me brutitatis tuæ. Habes pluralitatem verborum, sed nullitatem philosophiæ. Concludam inevitabiliter contra te, Absurditates sunt tanquam meteora, & imperfecte mixta, quæ conflantur ex vaporibus istis verborum; Ergo verbosior, absurdior; Quid ad hæc? Aut nega aliquam propositionem, aut distingue de aliquo termino, si possis.

Ped. Ad argumentum tuum postea, nunc breviter in

continuato dicendi genere. Hem. Graviter & iniquo animo maledicta tua paterer, si me, si te, tuamque —

Dro. Non patiar te sic subterfugere : responde breviter.

Ped. Nosti Regem præstolari adventum meum : tamen, quoniam nolo ut [87] cristas tollas, sic habeto. Ratio tua est languida & enervata : tum etiam in ea latet quiddam, quod non patet : Præterea propositiones tuæ sunt scopæ dissolutæ ; Denique non est Syllogismus. Postremo repete.

Dro. Hæc etiam sunt mera crepitacula & tintinnabula verborum. Ad rem & rhombum quid ais ? Si non possis huic respondere, agam aliter.

Ped. Es tu quidem acer in disputando. Ego mallem *cedendo vincere.*

Lud. Imo vero (dignissime Domine) vinci, labi, errare, decipi, & malum & turpe est, tuamque id dedecet sublimitatem. Hic ut a te palmam ferat ? Certe potes eum (si libeat) vel in cineres redigere æstu & ardore facultatis tuæ.

Dro. Si haberes ingenium mollificabile, aut ductile, quod jam congelatum est & incrassatum ignorantia, perducerem ego te ad inscrutabilia quæque fossilia Philosophiæ.

Ped. Quia triumphas ante victoriam, sic rursus classicum cano : cur non [88] *potus* facit *poti* in genitivo, sicut *cibus cibi ?* Sed, si placet, ista sicco pede prætereo.

Dro. Revera contrapositio ista inter nos non est ex consequenti, cum tu Rhetorculus mihi Physiologo *subalternatim* non *contradictorie* opponaris ; idcirco (cum nullum violentum sit perpetuum) desistam jam te taxare tam terribiliter, præsertim cum jam promotus sis in favorem Principis, quasi in tertiam regionem aeris : quod unum si jam Lydia tua sciret, mitesceret fortasse statim, & te rem expetibilem duceret.

Ped. At illam ego nunc ducam (vel dijs hominibusque invitis) etenim urgebo illam literis regis mandatorijs. Sed

videon' illam exeuntem ? Ipsa est. Iam videor in quartam regionem aeris ascendisse.

Dro. In quartam regionem aeris ? Ausculta obsecro ; Occurrit enim mihi jam ex tempore substantialis quædam subtilitas : scilicet *in ignem,* qui certe [89] ex mente Commentatoris, nihil est aliud quam aer inflammatus.

Actus tertius. Scena

Sexta.

LYDIA. PEDANTIVS.

DROMODOTVS. LVDIO.

L. Næ fortuna ludis me miris miserisque modis. Hæc eadem de nuptijs quoties cogito, toties fluctuat magis mens mea incerta spe.

Ped. Ecce ergo tibi stabilimentum mentis tuæ, in quo acquiescere possis, tanquam in opportuno aliquo Diversorio.

Lyd. Tibi vero nulla sit quies, qui me vbique vexas.

Ped. Itan' ? tam atra verba e tam lucidis labijs ? *Quousque tandem,* Lydia, *abutere patientia nostra ?* O virgo (quæ virga es mihi) aperi tandem [90] fores mansuetudinis tuæ, vt vel jam demum intrare possim in palatium regale cordis divinissimi. Nam quod precatus sæpe sum a dijs immortalibus, ut tecum una *multos modios salis comederem,* id nunc votis opto ardentioribus. Etenim coruscus ca*n*dor coloris tui cordiolo meo gravem securim inflixit amoris amarissimi. Quare (deliciæ generis humani, ipsaque Suadæ medulla) te per *Cupidineam stultitiam* meam, perque gratiam tuam supplex ad genua abjectus tua obsecro quam humillime, ut tandem post tot tempora nubila, candidum candidatum tuum (*est hoc forense vocabulum*) digneris non lividis, sed Lydijs oculis intueri.

Lyd. Vtinam te oculi mei vel expirantem jam cernerent.

Ped. Pergis evomere virus acerbitatis tuæ ? Solem e mundo tolleret, qui tolleret e vita Pedantium. Aliquando

(ut furiæ) sic tuæ tibi occurrent injuriæ, eruntque tibi tortores serpentibus horridiores, quæ *vitæ perda* es, & montes [91] monstrosi mali jamdudum in me ardentes jacis.

Lud. Honorande Mæcenas : dicax hæc & convitiatrix est fœmina, ut videtur. Visne igitur (quoniam non decet hoc nobilitatem tuam) ut ego illam Ciceronianis & Terentianis maledictis onerem ?

Dro. Puella, vides hunc radijs nocturnis tuis factum esse pene Lunaticum : nam tu es *Luna* ad eum, & facis fluxus & refluxus in mari mentis eius : in quo animadvertere potes infinitatem quandam amoris coniunctam cum universitate doloris : quid si jam ex istis duobus concretis compactis & coagulatis inter se generetur destructiva aliqua privatio spirituum vitalium ? Num tu sic organicum hoc reipub*licæ* membrum causares mori amore tui ? Itaque noli amplius nauseantem stomachum habere adversus eum, qui te veluti confortativum & restaurativum suum appetit.

Lyd. Ego nec tu quid dicas, [92] nec ille me amet necne, scio.

Ped. Si hic sit status controversiæ nostræ, iam in manibus est victoria : Quantum ego te amem, parietes ipsi medius fidius loquantur, cuius sane suavitatem sitio sicut Tantalus vndas olim (nota est fabula, & habet plurima Allegorica) & nisi ineptum putarem id in tali disputatione facere, (quod cum de reipub*lica* disceptetur, fieri interdum solet) iurarem per *Iovem deosque Penates* ardere me studio incredibili, tui reperiendi, & ea sentire quæ dico ; Sed quia scio te delectari acute conclusis, sic concludo. Sumne ego animal rationale ? tum certe te amo, tu es mea meta, scopus, fœlicitas, summum bonum & denique finis ultimus.

Dro. Audi nunc pauca super hæc *commentative,* sed summatim. Cum appellat ille te finem suum, primum fatetur te esse quiddam prius honore. *Nam finis est præstantior ijs quæ sunt ad finem.* Deinde testificatur se

naturaliter & proprie, adeoque intrinsece, & [93] cum quadam intentione devota te semper respicere. Nam sicut Philosophus amet Philosophiam Finem suum, & Rhetor eloquentiam finem suum (nec *in cœteris est contrarium reperire*) sic ille ipsissimam *Ipsitatem* illam & *egoitatem* tuam, ut ultimum perfectivum suum, quatenus, in quantum, & in eo quod finis es, & in summa *finis finium*.

Lyd. Noui satis amores vestros, uno momento & incalescitis, & frigetis denuo.

Dro. At Amor huius non capitur confuse, sed supponitur immobiliter, & habet immutabilitatem inhæsivam fidelitatis in se.

Lud. Tu alios inconstantes censes, cum ipsa maxime sis ; nam levius quid vento? mulier. quid muliere? nihil.

Ped. Favete musæ præsides, tuque princeps Apollo. Dicendum est enim iam de re in orbe terrarum maxima, de constantia mea. Mehercule (o Philosophia ipsa, & eloquentia mea) non [94] sum rotundus, sed quadratus, & amor meus est immutabilis (ut prudenter iam modo notatum erat ab hoc viro gravissimo) in cujus rei testimonium, si jam hoc corpus meum in *Phalaridis tauro* succensis ignibus torreretur, tuam ob gratiam, dicerem certe, *Quam suave est hoc!* Quin-etiam prius erit glacies flammiger ignis, & tenebræ densæ vaga sydera poli, prius ponderosum grave volabit in altum, vt aliger, & quassabit vanos ventos levis pluma, prius oderit Iupiter vaccam *Io,* nec me amabit prudentiæ parens Pallas, quam ego te derelinquam.

Lyd. Esto : an itaque cuivis me ut dem, qui amat me ?

Dro. Nec hoc volumus : id enim esset efficere *quidlibet, ex quolibet*, secundum *Anaxagoræ* sententiam absurdam, quod quidem produceret monstrifica effecta. Sed hic (salva interim reverentia tua) in omnibus est æquipollens tibi ; habet & corporis, & animi, & fortunæ bona. Corporis ; est enim (ut vides) pulcher-[95]rimus quidam quasi μικροκόσμος. Animi ; nam & speculatione (quæ nullam patitur ligationem sensuum) & praxi (quæ non

sinit eum dormire per totam vitam) tanquam Sole & luna decoratur. Fortunæ; quia *Deorum sunt omnia;* sapientes (qualis hic est) amici sunt deorum, & amicorum omnia sunt communia. Ergo hujus sunt omnia.

Lud. Dignissime Mæcenas, contemnas tu istam licet, Rex tibi dabit conjugem præstantia dignam tua. Te vero mentis inopem, quæ oblatum hoc respuis aurum; hic tibi omnia tanquam virgula diuina suppeditasset.

Ped. Hactenus in apologetico, nunc ad encomiasticum genus veniendum est. O Helena mea! Nam sicut huius causa recuperandæ omnem olim *Menelaus Græciam* excitavit, sic ego, hanc ut adipiscar, *Latinitatem* omnem Romanæ gentis eduxi in aciem. Quanquam laus proprio sordet in ore, tamen, cum sciam me habere licentiam Poeticam, aggrediar, complectarque brevi, [96] & multo brevius, quam res tanta dici potest. Non sum ego *vnus e multis,* sed *præ multis vnus.* Nam licet stultorum plena sunt omnia, semper tamen excipe Pedantium, quem dicunt uno ore omnes esse naturæ miraculum: de virtutibus meis si dicerem, dies me deficeret: artes non pauciores sunt in meo cerebro, quam in hoc capite capilli (id est, *capitis pili*). Quis in Grammatica congruus? Nonne Pedantius? Quis in Poetarum hortis floridus? Nonne Pedantius? Quis in Rhetorum pompa potens? Nonne Pedantius?

Lyd. Hei! *nonne, nonne, no* Pedantj.

Dro. Habe hunc maritum. Est quidem macilentus, sed eo magis generativus: habet gracilem tibiam, sed grossum & nervosum femur. Prima nocte gignet masculum incontingenter.

Lud. Si scires, quales iste gignere liberos posset, nunquam eum recusares. Merus Ciceronianus & Terentianus erit istius filius primo die: & plorans [97] librum postulabit eadem qua natus est hora.

Dro. In primo instanti post, etiam antequam sugat lac maternum, quod est Infantis causa nutriens, & conser-

vans vitæ, & augmentationis quantitivæ principium materiale.

Lyd. Num mater tua chartis vesci solita, ut tu libros e mammis ejus sugeres?

Dro. Certe si chartam comedat mulier, signum est eam habere morbum *ictericum,* qui ex hepatis obstructione oritur, & facit manducare carbones & alia non nutritiva.

Lud. Domi soror mea nimis pallet, & sæpe lingit cineres misella! Dixit Medicus eam opus habere marito.

Dro. Quod si ego jam hujusce divisibilis anatomiam seu sectionem facerem (est enim cum omnibus inhærentijs suis totum integrale) et ostenderem sic omnes nervos, cartilagines, & musculos artis complicatos in eo, maxime autem *humorem cristallinum eloquen-*[98]*tiæ in oculo animi* : tum tu nihil haberes prius Pedantio, qui nunc nihil habes posterius. Cognoscere potes eum ad magna & excelsa natum, primo, quia *nasum habet Persicum;* deinde, quia Rex (qui est primu*m* agens in hoc nostro politico corpore) animam filij suj huic traditurus est doctrina farcienda*m*. Quapropter (quandoquidem nullum habes aliud perceptibile instrumentum præter sensum & intellectum) sit hic tibi, quoad sensum tibi proprium, objectum perpetuo ; quoad intellectum, *agens intellectus,* tu autem illi *patiens* vicissim : ita qui hactenus jam diu fuit in sensu, nunc tandem veniat in intellectum. Meā causā hunc respice.

Lyd. Eo quidem minus gratus hic mihi, acceptusque est, te quod habeat tam ineptum adjutorem sibi.

Ped. Vides me (splendidissima Lydia) splendidiorem esse, quam consuevi : scilicet Pedantius tuus deinceps in strepitu forensi versabitur generosissime : regius Consiliarius, sed tuvs tamen Maritus, si dijs placet. [99]

Lyd. Quiescas quæso tandem, hocq*ue* responsum feras, non posse me animum inducere meum te vt amem. Quare ne sis amplius posthac mihi molestus.

Ped. Molestus? jam te non stultam, vt sæpe, non

improbam, vt semper, sed dementem & insanam rebus addicam necessarijs : Quæ (si eo me æstimarem quo deberem pretio) non digna es quæ calceos meos mundes. Cave ne princeps meus te cane pejus & angue oderit. Sed quid ego colloquor diutius cum hac Amazone, quæ nullas habet mammas misericordiæ, delectata nimirum arcu crudelitatis? Habeas, valeas, vivas cum illo pediculoso nebulone.

Lyd. Tandem spero liberatam esse me importunitate tanta stolidi hujus, ex quo cœtera faciliora erunt omnia : vt sciat hæc Crobolus meus quamprimum curabo.

Dro. Nihil est omnino in hac habitabili zona nostra mihi tam e regione, & ex diametro oppositum, quam fœ-[100]mina. Nam nos, qui in Physicis intermundijs atomos naturæ spectamus, mundanas istas muscas, vanitates meras & absurditates putamus, & tanquam extra horizontem intelligentiæ nostræ positas. Hoc visum est nobis addere corollarium ad declarandum judicium meum, si quis forte novitius perplexus sit super ista re. Nunc abibo, & docebo Parillum.

Actus Quartus. Scena Prima.

CROBOLVS. POGGLOSTVS.

TYROPHAGVS.

Cro. I Poggloste, Poetam affer, qui Tyrophagum meum apotheosi aliqua tollat in sedes superum ; Huic etenim propter astutissimam sapientiam, aræ, victimæ, cultus, immortalitas debentur. [101]

Pog. Visne etiam, vt Templum aliquod, vel Capitolium ipsum huc feram humeris meis ?

Tyr. Quid vos conamini ? Ego mortalis sum, & quidem frutex, caudex, plumbeus, si tecum verberone vaferrimo comparer.

Cro. Vtinam istoc verum diceres ! at mihi decrescit

jam indies ars ista desuetudine, nec tam docte technas texo, quam solebam ; nam æstas amoris exsiccavit mihi jam flumen fallaciarum, perierunt omnia simul postquam amare occepi, simul maciem jam jam vides per hos membrorum omnium *Campos, vbi Troja fuit.* Quin nec edere, ut olim, nec bibere possum, venter induruit misere obstructionibus & oppilationibus. Metuo tabem : au, hei.

Tyr. Pudeat te sic lamentari : mihi vero fortunatus contra videris (Crobole) cui sic omnia succedunt ex sententia, ut si a mane ad vesperum usque plaudas continuo, haud satis tamen fœlicitati gratuleris tuæ. [102]

Pog. Ego quidem etiamsi Dijs, hominibusque invisus essem, etiam si crux ipsa mihi honorifice salutanda esset, (quam ego adepturum me spero tandem tot laboribus exantlatis) licet rueret resp*ublica* aut periret patria, haud pilo tamen tristior propterea. Here, vis saltu paulisper experiamur agilitatem meam ?

Cro. Qui defuncto *Chremulo* Hero meo liberum me esse credidi, falsus sum, dominum mutavi solum, servitutis vero durior manet conditio. Novos injecit misero compedes Cupido potens ; Amor pistrinum continet, & molam in se, lorarij sunt spes & metus, qui lacerant alternis vicibus misellam mentem meam ; fixus est animus & transfixus etiam clavo Cupidinis. Interim unum hoc me solatur, quod trabem ad hanc me ligarint tortores mei, quam dum complector modo vel ad mortem cædi me sinam non invitus certe.

Tyr. At liber, lætus, ludibundus jam sis, superatus hostis est, & tua vicit Comœdia. [103]

Cro. In prolusione versati sumus hactenus : pugna manet adhuc, eaque difficillima.

Pog. Si pugnandum est, Here, habebis me instar omnium fustiferorum, scutigerorum, Armigerorum.

Cro. Captivam detinet senex hic intus Lydiam meam, ac nisi nummis redimatur, non dimittet. Quare mihi hæc emenda est etiam, non amanda solum. Sed convoc-

abo protinus Senatum consiliorum meorum. Adsis primum Ratio (tanquam *Cæsar semper Augustus*) tum Inventio & Iudicium (veluti duo *Consules*) post Amor & Odium (*Tribuni plebis*) Deinde confidentia & circumspectio (*Ædiles,* siue *Taxatores*) cum famulis suis dolo & largitione : postremo, universus simul *Equestris ordo* astutiarum mearum deliberate, decernite, pecunias hasce (quibus egeo) unde promam.

Tyr. Quid terram spectas stolide? Non habet hæc vt auri, sic ingenij fodinam. Erige caput. [104]

Pog. Hem, aperite, ecquis hic intus est?

Cro. Ita me interturbas, pessime?

Pog. Volui quendam convenire ex Senatoribus, qui intus consultant. Muti sedent. Certe in Senatu ipso dormiunt, velut *Aldermannj.*

Cro. Et me Herum esse non meministi, improbe? Parabitur ob ista tibi a me crux, & *colli-frangibulum.* Iterum propone *Magne Cæsar* negotium, ut deliberet *Senatus.* Eho, recte narras, placet brevitas Imperatoria.

Pog. Crucem minitaris? Sepulchrum hoc Majoru*m* meorum : Crucem? Suspe*n*dium mihi compendium. Interim nequeo satis tuam lugere sortem, Here, qui amando cerebrum defloccas, & exenteras epar : Exuas istam muliebrem mentem, & aliquod Herculeum aggrediamur facinus.

Cro. Quin tibi Dij omnes dignum exitium dent. Quid dictant *Consules,* strepitu turbatus tuo, ne audire quidem queo. Sed pergite jam nunc. [105]

Pog. Aurum Here (metallum præstantissimum & optime de repub*lica* meritu*m*) e vinclis, e carcere, e custodia avarissimoru*m* hominu*m* liberemus ingenio, viribusq*ue* nostris : Tum Genio suaviter indulgeamus, corda refocillemus applicatione vini (quod est cos Fortitudinis) mandibulas etiam exerceamus, oportet, ne rubigo eas inficiat. Quid tu ad ista, qui palatum habes sapiens, & ventrem sesquipedalem?

Tyr. Tui dentes edentes semper sunt, & lingua lingens

perpetuo : meus venter vento satur est, haud vino : sed dicito quæsumus, bona fide, quando fur futurus es, numquid non crucem metuis ?

Pog. Cur metuerem ? Moriendum est omnibus semel.

Tyr. At ignominiosum est pendere in patibulo.

Pog. Certe Alexandro, Cæsari, Pompeio, & hujusmodi, qui ex vulgi opinione veram gloriam metiuntur : mea vero nobilitas (quæ non fama sed [106] virtute fundata est) nulla maculari potest ignominia.

Cro. Quæso *Cæsar,* compesce *Tribunos plebis.* Inter se dimicant.

Tyr. Heroicos certe geris animos : & dignos vel altissimo gradu in sublimitate crucis.

Pog. Ego nihil duco sordidius, quam in lectulo expirare, & tanquam in tenebris : splendidius enim est palam in conspectu civium, in corona & consessu spectatorum, quam in angulo quopiam mori inglorium.

Tyr. Pulchre Philosopharis : corona solum, & Iudices desunt.

Pog. Is vero divinius moritur, qui evehitur in altum, & ab hac terrena fæce segregatus affinis cœli est : anima enim ejus minus viæ conficiet, dum in æthera volat.

Tyr. Mihi vero non placet hoc altum sapere. Nam quid si ad inferos deprimenda sit anima, non eo longius restabit iter? Sed experire si lubet : tibi si satis succedat, sequar & ego. [107]

Cro. Ædilium famuli plus possunt quam tota Equitum cohors.

Pog. Tu pusilli es spiritus, nec habes in te nobilem hunc sanguinem. Tentabo te in rebus facilioribus. Vis mecum alea ludere paulisper ?

Tyr. Alia mihi curanda sunt. Sed unde tibi quod pignores ? Vel obulum ego unum præponerem & corpori & animæ tuæ.

Cro. Itane ? Recte. Sed quid si hæc nolit hunc Amore ficto fallere ? At faciet, quia me diligit Amore vero, nec aliter vel me, vel libertatem adipisci potest. At quid si iste

vel nolit, vel non possit tot nummos aureos dare? Vah, meticulosus es. Potest optime : nec dubium est quin velit, cum in ista vitam suam positam putet. At si hic eam pretio redemerit, quomodo non fient nuptiæ illico? nimirum, numeratis & acceptis pecunijs, hanc mortuam esse simulabimus, sicque hunc & hac & nummis fraudabimus. Confecta res est : decrevit senatus. *Placet eis,* certum est exequi. [108] Tu, Tyrophage, vale.

Tyr. Dij fortunent quod inceptas ; ego abeo.

Cro. Eamus, Poggloste.

Actus Quartus. Scena

Secunda.

DROMODOTVS. PARILLVS.

D. Nunc Parille, quod incepimus sedendo, finiamus ambulando, ex quo magis erimus Peripatetici, docebat enim Aristoteles discipulos suos ambulans idque cum ratione : nam motus excitat calorem ; calor, qui igneæ naturæ est, partes sublimiores petit, ibique gignit ingenium.

Par. Tum istoc quidem opus est, vt aut per motum, aut ad ignem se calefaciat : ita frigidus est Philosophus. Pertexe quæso, si lubet, quod inchoasti : ego me morigerum & attentum præbebo ut decet. [109]

Dro. In hoc igitur contextu nostro (*Nosce teipsum*) quoad discretam quantitatem plurima ; quoad continuam, ponderosa notanda veniunt. Quædam ex parte Subjecti, quædam ex parte Prædicati. *Cognoscere* hic non est audire, gustare, videre, tangere, (nam ista sensualia sunt, & omnibus animalibus conveniunt : animalium omnino quatuor sunt genera, volatilium, natatilium, reptilium, gressibilium). Sed cognoscere, est *scire rem per causas* : (hoc est Axioma) at causæ sunt quatuor, quemadmodum sunt in mundo venti quatuor ; & hæ causæ quatuor similes sunt quatuor primis Qualitatibus ; & primæ quatuor qualitates proueniunt a quatuor ele-

mentis. Iam has Quatuor quaternitates appellant nonnulli *quadrangulum naturæ*. Natura vero non oritur a sensu, Ergo neque Cognitio.

Par. Mehercule sic videtur. Nam hujus cognitio prorsus sine sensu est.

Dro. Quæritur hic an omnis causa [110] facit scire? Respondetur, quod non, nam excipere debes privationem : nam privatio causa & principium est per Accidens : nam absentia rei rem nullam significat : nam ideo reijcitur a Prædicamentis : nam materia prima & forma prima sunt constitutivæ causæ, nam ab istis oritur rerum omnium quasi vivificatio, aut prolificatio quædam.

Par. Certe hæc non stolide, sed solide disputas.

Dro. Præterea cognoscere, non est fluere phrasibus, & habere *tot quot verborum*; sed complecti rem complete & totaliter intus, & in cute, cum omnibus *subsistentijs, & inhærentijs*. Percipis ista? Ha? Spero, non superant captum tuum.

Par. Facis clarissime jam vt sciam, quæ nesciebam prius.

Dro. Quod efficit tale, illud ipsum est magis tale. Puer hic glaucos habens oculos, vultum clarum, auriculas tenues, labra non grossa, ex physiognomiæ regulis ingeniosus & valde discipli-[111]nabilis putandus est. Nam sicut ex urina cognoscitur morbus, sic ex vultu mens ipsa. Et quemadmodum humor dominans in corpore manifestat se ex evaporatione per poros, & meatus, sic illud intellectuale primogenium facit apparentiam in facie.

Par. Si ita sit (doctissime Magister) optima mei cognoscendi ratio est, vultum ut meum spectem in speculo vitreo quotidie, sicut facit Soror mea. Annon? Quæso dic mihi.

Dro. Profecto arguit argute. Tuum non est opponere, Parille : Attende jam quæ sequuntur.

Par. Expecto cupidissime sapientiam tuam avidis auribus.

Dro. Quoniam ergo, quod ad cognoscendum attinet, congregavi ejus homogenea & disgregavi heterogenea, nunc quid es tu? Num caro? num sanguis? num corpus animatum? Nequaquam. Nam, exempli gratia, cum ego me dico doctum esse, non intelligo crassitiem istam corpoream, non hoc animal [112] *gradiens, bipes, implume* (nam *capo potest* esse hujusmodi) sed formam meam essentialem, quæ sola dat Esse, sed partem eam quæ dicitur νοῦς, hæe est cognoscenda tibi, cum omni potentia & entelechia ejus.

Par. Nunquam credidissem tanta istis sub verbis latitasse mysteria, nisi te audijssem hodie.

Dro. Sed hic etiam aliud solvendum est dubium, *Socrates currit, Socrates non currit,* in istis duobus contradicentibus non ponitur Socrates pro anima Socratis: Nam anima non movetur localiter. Sed dicendum est improprie hoc dici, Socrates currit: Nam currit quidem, ut animal est, non autem vt Socrates. Sed de his siste pro nunc: Videbis postea.

Par. Ne *Apollo* ipse (cujus hoc erat præceptum) patefecisset ista divinius nobis: cujus te summmum credo Vatem esse, ita eadem loqueris, quæ ipse (si adesset) loqueretur.

Dro. Video inesse menti tuæ igneum [113] quendam vigorem, ita judicium das purum & discretum. Nam defendam hoc adversus omnes, si Apollo conscripsisset Commentarios, in quibus de istis disputaret adamussim, non potuisset hoc dictum ab eo breviter & implicite, explicite & large enodare aliter quam ego, salva Philosophia.

Par. Saltem nunquam responderet istis rationibus tuis.

Dro. Habeo ego in hac causa sylvam Syllogismorum. Quare dicam audacter; Veniat qui volet.

Par. Noster Pedantius non solebat isto modo rationes colligere ex *Sylva Synonymorum,* aut *Floribus Poetarum.*

Dro. Ille tecum in punctis Grammaticalibus, in No-

minativo, Ablativo, & Verbo nugatur quotidie. Ego te jam altius ad Philosophiam, tanquam ad Polum Arcticum elevabo. Nam *ibi incipit Ratiocinatio, vbi desinit declinatio.* Sed hæc jam sufficiant : nam omnis saturatio mala, Syllogismorum vero pessima. Eamus. [114]

Actus Quartus. Scena

Tertia.

PEDANTIVS. LVDIO.

Ferte opem populares, subvenite mortales, & immortales. Itan' illudj politioris literaturæ professorem ? Qua in repub*liea* vivimus ? Cujus hominis fides imploranda ? Qui questus, qui mæror dignus inveniri calamitate nostra potest ? Minos & Rhadamanthus vtinam revivescerent (nam cœteri Dij omnes nectar bibunt otiosi, dum ego, dum ego Orator eorum opprimor injurijs). Audi *Minos,* minis spoliatus sum simul viginti per fraudem. Facinus indignum ! Persuasi mihi fœlicem fore me. Sed o Solon, Solon, tuum erat illud, *Ante obitum nemo —.*

Lud. Quod si tu ipse jam per aliquot dies Iupiter esses, credo sic non evaderet fulmen tuum. [115]

Ped. Si ille mea vice Pedantius esset, ego nisi ejus injurias ulciscerer, brevi tempore inermis forem. Quin si vel Rex essem ad tempus, ut haberem cum Regibus *longas manus,* istum ego pestilentissimum latronem reperirem & raperem, ruerem, prosternerem. Vbi, vbi est ? Nunc quoniam (vt nosti) Orator sum, quid si in hunc turbulentissimum civem Philippicas nonnullas conscribam, ad imitationem Ciceronis, & Demosthenis : nam nemo reipub*licæ* inimicus, qui non idem mihi bellum indixerit.

Lud. Tum vero magis hominem affligeres, quam vel Iupiter ipse potest. Sed, obsecro, ne sævi tantopere, Caduca fuerunt illa & fluxa bona, & (ut ipse loqui soles Præceptor) contemnenda.

Ped. Næ hic vere proprio me gladio jugulat. Non id doleo, nummis me meis defraudarier, quatenus quidem homo sum, sed quia doctus. Hos enim spoliare, est aperire fenestram ad omnem nequitiam. [116]

Intrant Tuscidilla, Lydia.

Lud. Sed cohibe, quæso, istas querimonias : ego reddam tibi divitias tuas : hem illas tibi. Nihil harum te ora vultusque moverunt ?

Ped. Video, & taceo : sunt, & non sunt divitiæ nostræ. Contemnit Lydia locupletissimu*m* Amorem meum : tamen (vt fatear quod res est) postquam aspexi hanc, ita sum recreatus, vt mihi Deus aliquis fecisse medicinam videatur. Age, loquere, vt te videam.

Actus Quartus. Scena Quarta.

TVSCIDILLA. LYDIA.

LVDIO. PEDANTIVS.

T. Sic est, ut dixi, mea Lydia, servus hic, inops & pecuniæ & [117] ingenij : ille alter sapiens & honorabilis : ne negligas.

Lyd. Et ego certe Pedantium hunc, etsi rejeci sæpe (quod solemus omnes, ubi amamus plurimum) tamen exosa sum nunquam profecto.

Lud. Arrige aures : audin' quæ loquuntur ? Vltro te appetit, sed ausculta : noli tu nunc, ubi illa demum vult ; sic par pari referes, quod eam mordeat.

Ped. Ignave, nonne tu nosti legem *Talionis* damnatam esse a Philosophis ? Quin si adhuc eam possum adipiscier, si quidem hercle mihi regnum detur, nunquam id prius persequar.

Lyd. Sed metuo male, ne (cum repulsam toties tulerit) jam demum frigeat totus.

Ped. Frigeat ? Quod Dij Deæq*ue* omen avertant ! Abrumpe moras Pedanti, post est occasio calva ; Vix adhuc

frigeo, ac ne vix quidem, imo potius incalesco plus satis magis magisque.

Lyd. Credo te hic excubias agere [118] perpetuo, sic semper occurris mihi.

Ped. Frequens hic conspectus tuus mihi multo jucundissimus, hic autem locus ad agendu*m* amplissimus, ad dicendum ornatissimus est visus (Lydia :) & sicut corvos cadaver, sic me attrahit odor suavitatis tuæ. Vultu tuo ventilor, tanquam flabello seditionis ; tuis in oculis, ac (si fas sit dicere) in osculis etiam lubens habitarem perpetuo. Te *per mare per terras per tot discrimina rerum* ad Indiam usque (vbi cum *Gymnosophistis* disputarem) vel ad Cataiam (quæ novus orbis dicitur) sequerer, certe comes in via facundus, & (tua præfata venia, si lubet experiri sed certe nuptijs non aliter) fæcundus. Enimvero possides tu me & totum me cum membris & membranis omnibus : tibi me (o Musa melliflua) do, dono, dedo, dico, consecro, & macto etiam ad aram clementiæ tuæ. Itaque exiguum munus cum dat tibi pauper amicus, accipito placide, plene & laudare memento. [119]

Tus. Testor meam muliebrem honestatem (quam feci semper plurimi) non audivisse me unquam, quem cum isto possis comparare.

Lyd. Tu imperita es Tuscidilla, nec nosti doctorum technas.

Ped. Quia video te fraudes suspicari, altius paulo ista repetam. Cum aulicarum rerum laboribus, senatorijsque muneribus essem aliquando liberatus, aut omnino, aut maxima parte, retuli me (te revocante, maxime) ad ista studia, quæ plenissima sunt amoris, non inania voluptatis. Tu es illa parvula piscicula, (*Remora* mea) quæ me ad aulam regiam velis (quod aiunt) remisque properantem consistere coegisti : tumque Amor meus (tanquam Socratis Dæmon) insusurravit mihi, futuru*m* aliquando, vt, sicut *gutta cavat lapidem, non vi, sed sæpe cadendo,* sic ego nullis quidem meis meritis (nam non audeo id dicere) tamen imbribus importunitatis emoll-

irem morositatem tuam. Quapropter, vel nunc saltem quia [120] nunquam sera est ad bonos mores via) precor, canas palinodiam, sapias ad extremum, & tanquam canescas in senectute. Scio omne pulchrum (cujusmodi tu es) esse difficile. Sed, nil tam difficile est, quod non solertia vincat, sum autem (ut vides) solertissimus : redama me igitur.

Lud. Quin si cognosceres tu, quam multæ, quam bellæ, sint in aula quæ istum appetant virgines (vel fœminæ potius) non sineres (credo) tam dulcem bolum eripi tibi e faucibus : Concurrebant omnes undique istum tanquam Pompam aliquam spectaturæ.

Ped. Tu audes agere gestum, spectante Roscio ? Sine me ista narrare, quibus ego non interfui solum, verum etiam præfui. Me (dum in curia versabar) prætereuntem demonstrabant omnes digito, insusurrantes, *Hic est ille,* (quod nisi Demostheni olim contigit mortalium nemini) Et venustate nostra fœminæ captæ sunt, tanquam pisces hamo. Sed in medio tot Harpy-[121]arum honestatem interea custodivi tamen sartam tectam ; quippe qui responderim singulis, voluptatem corporis esse belluinam. Ecce vero jam hoc tibi offero munusculum levidense ; limpidissima Lydia.

Tus. Mihi huic per omnia similem maritum Dij duint !

Ped. Gratissima mihi hæc est benevolentia tua ; quare gratias ago, habeo semper, referam aliquando. Apte mihi videor ista tria distinxisse. Sed non omnibus dormio : huic habeo, non tibi.

Lyd. Quid attinet reprimere diutius quod nequit celari ? Ego te (mi Pedanti) jam diu quidem amavi plurimum : sed, ut tuam certius fidem experirer, non ausa sum id profiteri. Nunc cum te tentaverim satis, gaude, habe, accipe tuam tibi.

Ped. O aureum flumen orationis ! Hæc est certe melle dulcior oratio, (quod de Nestore suo cecinit Homerus) dies hic est festus, & niveo signandus lapillo : Tibi gratulor, mihi gaudeo. [122] Conjugati nunc erimus nos

duo sub eodem jugo conjugij, nam Lydia virgo habebit *Lydium lapidem* (sic enim me nominabant olim Academici, propter sincerissimam normam judicij). Iamque juro tibi per tuam virginitatem (cui me pluribus nominibus devinctum video) non igne, non aqua, non aere, non terra, non cælo me pluribus locis vsurum, quam nostra amicitia. Næ tu nunc vere virgo Vestalis es; non quia vestibus induta, sed quia sanctissimum hunc ignem pectoralem amoris mei foves & refocillas.

Lyd. Tibi quod gratum est, mihi & idem est gratissimum.

Ped. Eleganter, ut omnia; tres Gratiæ sunt in labellis, & videor mihi ore tuo non *Mussas,* sed *Musas* loquentes audire: anhelitus tuus est aurum potabile: Te dum fruor, in campis sum Elysijs: Caro tua remedium est contra morsus aspidis (videlicet amoris mei:) Denique (ut contraham omnia in compendium, seu epitomen) tu es [123] accumulatissima quædam *Cornucopia* mea. Quare non dicam, (ut Pamphilus ille Terentianus) valeant, sed certe pereant, qui inter nos dissidium volunt.

Tus. Sic gestio præ lætitia, ut vix sum apud me. Vos Venus & Iuno maturate hoc matrimonium.

Lud. Aliquid & mihi ex hac re lucri co*n*tigit. Nam hæc virguncula mitigabit (vti spero) non nihil istius in virgis & plagis validam valde virilitatem, & matrum nostrarum minuet querelas contra severitatem ejus.

Lyd. Ego, ut hoc homine repudiato inertissimum illum Crobolum eligerem, Nunquam faciam. *Ad corvos! Crobole.*

Ped. Hoc quidem esset *ab equis ad asinos* (ut dicitur). Itaque (si me amas) illud putridum brutum detestari debes odio plusquam Vatiniano. Esses cum eo *Culinaris,* mecum eris *Curialis.* Vtrum horum mavis, accipe.

Lyd. Ego nisi te, volo neminem; sine quo vitam mihi acerbam ducam. [124]

Ped. Ergo quoniam mora trahit periculum (juxta

regulam vulgarem) perfice hæc protinus — *Semper acerbæ sunt in Amore moræ.* (more, more, Eccho resonat in voce vltima).

Lyd. Parvula quædam restat nobis ista in re difficultas. Nam senex hic intus decrepitus Charondas, nisi minas accipiat triginta, liberam me non dimittet.

Lud. Papæ! jugulasti hominem.

Ped. Triginta? Hunc solve nodum. Iam animus est in dubio; scrupulus hic me male habet. Sed nunquid Triginta?

Lyd. Triginta, nec obolo minus. Nunquid tu Lydiam tuam minoris estimares?

Ped. Imo pluris. Sed tibi darem potius quam illi silicernio, qui *cernit silices* decrepitus carnifex. Hum triginta? Vnde?

Lyd. Magna certe res agitur: non solet iste ita diu deliberare, quicquid est bene coctum dabit.

Ped. Homines omnes quicunque [125] qualescunque sint, interrogat nunc Pedantius, numquid authores omnis generis exactissimos, Græcos, Latinos, veteres, neotericos coemere velint hodie. Hos cum satis jam superque ad contemplativum usum legendo, scribendo, commentando ornaverim, & annotationibus marginalibus tanquam gemmis aut stellis deauraverim, placet nunc ad activum finem referre. At nullus est præstantior actus, quam hoc ipsum nubere: hoc nummis effici potest, arte non potest. Asinus onustus auro, vel arces ipsas expugnabit, & ego (si magna parvis componere licet) hanc ut adipiscar, pecunijs meis impedimenta omnia remouebo: dabuntur seni (coniux mea) quæ vult.

Lyd. Tum ego dabo tibi me in perpetuum, Pedanti.

Lud. Liceat quæso (suavissima Domina) unum quoddam minutum a te petere, ut quoniam Herum hunc meum (plane heroa ac semideum) ita jam violenter amas, dignetur etiam bonitas tua [126] me quoque pusillum ejus quasi appendicem, ipsiusque vmbram diligere pauxillum.

Ped. Quem ego adventantem procul conspicor? Cogor hic finem imponere ex abrupto. Pecuniam istam (mea conjux) parabo sine mora. Tu, Ludio, responde huic me non esse domi.

Lud. Quid tam præcipitanter a nobis avolat? Ego experiar, quid siet. Vos introite, valete.

Actus Quartus. Scena Quinta

GILBERTVS. LVDIO.

G. Nequeo, quod quæro, invenire nomen; ita multi in hoc codice meo incarcerati continentur, ut singulis distinctas sedes seorsim tribuere nequeam : sed nunquam desistam donec invenero, quem volo. [127] Hic jam forte fortuito incidi in alium—Cro. Crob. (quem oportet etiam convenire) amatorem scilicet lepidum, astutum carnificem *Crobolum,* qui mea ex officina totus jam splendet. Augebo numeros pretij, nisi solvat brevj. At iste garrulus, nitidus, gracilis, splendide vestitus (sed meo sumptu) vbi demum latitat? Pe. Pe. Pe. (pereat male) *Pedantius.* Tandem reperi. Nunc si possim convenire hominem apte, dabit mihi pœnas illico, efficiam ut legat hunc paulisper librum Characteribus insignitum pulcherrimis. O quam turgent lineæ gravidæ! Verte folium.

Lud. At ego te memoriter hodie (ne inspecto quidem unquam libro) ludam, ut libitum erit.

Gil. Adhuc plura. Item Panni nigri optimi vlnæ septem, cum di : qua : Item, Holoserici trium pilorum vlnæ tres, & di. Item Setini ulnæ quatuor. Atat de *Setino* addenda est figuræ binariæ cauda, ut fiat ternaria; Textus meus est difficillimus solutu : hic [128] demum griphi sunt, & Crocodolites : Meus liber devorat istos Academicos libros & in nihilum redigit. Nam ego nuper in Academia cum artem exercerem istam, potui vnico

hoc meo authores reliquos quoscunque illorum refutare, sedibusque suis deturbare.

Lud. Hic eo venit, quantum conijcio, bibliothecam universam Pedantij nostrj ut expugnet & auferat. Sed ego me hujus opponam furori, quasi aggerem aut turrim aliquam advorsum in via.

Gil. Ex omnibus debitoribus nostris nulli sunt tam Periuri, quam Scholares isti : qui (freti fallacijs suis) non curant Argumenta nostra etiam *ab authoritate*. Nos ex singulari nostro Amore, & mero motu misericordiæ permittimus, ut in hoc Registrum & penetrale nostrum veniant, sicque auferunt a nobis non solum laneos pannos præstantissimos, sed etiam vestes bombicinas & sericas, sericum Damascenum, sericum rasum, sericum villosum, [129] & denique quid non ? Namque ita laute vestiti incedunt, ac si essent generosi *Templarij*. Sed cum pretium est persolvendum, subducunt se callide. Si pultemus cubiculi fores, respondent, se non esse intus, curant se abesse peregre, aut imperiose denegant. Quis tu es ? Quid mihi tecum ? *Non sum, non possum, non libet esse domi*. Tum, ne a nobis conspiciantur, clam per posticum & angiportus quosque subrepunt quasi mures. Quod si forte inopinantes nobis in platea occurrerint, tanquam si lupum vidissent, ne unum proloqui verbum possunt. Eorum unus nuper mihi roganti debitum, Quid opus, inquit, est tanta importunitate ? *Amplius deliberandum censeo*. Quid suspiciose me insectaris ? Non sum fugitivus : vos oppidani nos Academicos viperino mordetis morsu. Sed eccum percommode puerulum debitoris mej.

Lud. Nemo præceptorem exeuntem istuc vidit quisquam meum ? Miror quo abierit : Adest intus qui præstolatur [130] eum, a Rege nuncius cum nummis multis, ijsque aureis, quem ut reperiam anhelando, sudando, succum hujus corpusculi profundam certe universum simul.

Gil. Vah, consilium validum, sæpe ego, istuc veniens, talibus illusus sum dolis. Siste gradum puer : scio ego, quem quæris, ubi est.

Lud. Dicas igitur statim, obsecro : molestus es istac mora.

Gil. Converte te istuc, quin istac inquam. In illis est ædibus.

Lud. Dic, quod rogo. Scio enim hic habitare : Ludis me igitur quisquis es. Vbi jam est ?

Gil. Nec tu nosti, obsecro ? Quam astute simulat simia !

Lud. Novi certe quodammodo, scilicet hominem esse te, non truncum, non lapidem, non lutum, non brutum (nisi forte sis *Oppidanus*) neque vero fœminam, ut suspicor, nec puerum, nisi moribus fortasse.

Gil. O puerum castigandum ! Ob-[131]serva me diligentius paulo. Necdum nosti ?

Lud. Non es certe peregrinus (nam ocreatus non es) nec doctus (novi enim clarissime quosque doctos). Dic igitur quis es ?

Gil. Imo doctus sum. Non vides librum hunc ? Volumen magni pretij.

Lud. Nugari hic mihi tecum non est otium : apage te.

Gil. Nec meministi caligas istas unde acceperis? Adhuc haud emptæ sunt : nam pretium non est solutum.

Lud. O ! credo me somniasse jam diu. Videon' ego mercatorem nostrum pannarium ? Salvere te jubeo oppidanorum nostrorum, qui sunt, quique fuerunt, omnium optime-maxime. Quæso igitur per tuam honestatem, quæ non solet quenquam fallere, (nisi credentes, aut debentes) mitte jocos hos, & dicas tandem serio ubi est Pedantius meus ?

Gil. Hic est, vide. Hac in pagina cubat : & nimium diu recubavit.

Lud. Excitemus eum. Ho Præcep-[132]tor expergiscere, surge Domine, fures in nos irruunt,

Gil. Vtinam adesset! te castigaret, aut ego illum castigarem probe.

Lud. Tuas vero castigationes in Ciceronem? Non convenit.

Gil. Relinque tandem ista puerilia : abi, investiga præceptorem : ego interim intus eum domi vestræ præstolabor vna cum illo nuncio, qui nummos attulit.

Lud. Mane, quæso, ne facias. Regius ille, quem dixi, nuncius clam venit, nec vult a quopiam se conspicarier : si placet itaque, tu ipse quæsitum hunc abeas : ego defessus quiescam interea.

Gil. Video jam alio redeundum esse tempore. Sed non inultum hoc auferet. Litera scripta manet. Faciam ut hujus laboris mei fraudisque suæ pœniteat eum.

Lud. Nunc postquam hic abierit, quid non & ego abeo? [133]

Actus Quintus. Scena

Prima.

PEDANTIVS. BLETVS.

P. Vbi, ubi ille scelestus est qui me fugavit modo? Nemo virum me timuisse eum putet. Quin utinam daretur jam rursus mihi, quam ego illum constanter & sobrie refutarem. Sed prætermittam ea omnia, quæ de illo flocci vendulo flocci faciendo exactore pannario dici possent : alius erit narrandi locus. Accedo ad rem. Tu Blete (cui inesse debet & fides & prudentia, cum jam adultior sies) agas, quæ agenda præcepi, fideliter.

Ble. Si suspectam habes honestatem meam, habe tibe rursus nummos tuos, scias me ex ea stirpe, & iis majoribus prognatum esse, quorum nemo unquam repertus fallax est.

Ped. Vide quid sit esse rusticum. Ego Orator parum vehemens, dulcis [134] tamen, volui te currentem incit-

are calcaribus verborum, suspicax non sum, tum quia mihi vere generosa mens est, tum quia te Amo.

Ble. Et ego te sic Amo vicissim, ut vel mille minas tuas per universum terrarum orbem nudis pedibus deportarem, si juberes.

Ped. Sed non jubeo. Nunc (ut eo revertamur, unde deflexit oratio) dicas præterea Lydiæ, esse apud me acervos magnos & multos auri, tanquam tritici, & dicas audacter interposito (si opus sit) juramento. Nam nihil tam incredibile, quin dicendo fiat probabile.

Ble. Et addam etiam te totum esse aureum, intus & extus. Ego tibi incredibiliter obsequens ero.

Ped. Imo partim aureum, partim carneum esse dicas. Nam si mihi nupserit, nec habebit aurum sine viro, nec virum sine auro (juxta *Themistocleum* illud). Hos insuper tradas ei aureos & altitonantes versus, festinanti quidem calamo conscriptos : sed e quibus in-[135]telligere possit Musas meas non esse mutas, sed nostras Camœnas amænas : audi : *Vnam semper Amo, cujus non solvor ab hamo : o Deus in quantis* (hic subaudi vel curis, vel gaudijs) *animus versatur amantis.* Reliquos taceo, secreta enim non enarranda continent. Et simul cum aureis tradas ej hunc aureum Annulum, cui emblema insculptum est, *Cor sagitta transfixum* cum hoc dicto. *Venus Venatrix.* scilicet Venus Lydia est, sagitta Amor, Cervus Cor meum. Et simul cum Annulo apporta hæc carmina Commentarij loco :

Compede constrictus, teloque Cupidinis ictus
En tuus est Cicero ; Tu fer opem misero.

Ble. Profecto carmina vere Aurea, & plus quam Ovidiana ; si e silice nata sit, tamen hæc legendo tibi in amore obsecundabit. Dato jam eos mihi : nunquid aliud vis ?

Ped. Vt peragas ista fideliter.

Ble. Quasi isto opus sit hortatu !

Ped. Et prudenter. [136]

Ble. Obtundis : intelligo satis.

Ped. Et honeste.

Ble. Nimis monendo immemorem facis.

Ped. Pecunias illas & annulum nulli mortali des, nisi Lydiæ meæ.

Ble. Scio. Nec puto immortales ullos a me eas rogaturos.

Ped. Vide ne obliviscare : Lydiæ des inquam, ipsi Lydiæ in manus.

Ble. Memini, vale.

Ped. Mane. Memento etiam, ut revertare denuo.

Ble. Putasne me abiturum fuga ?

Ped. Memineris fidem esse præstantissimam virtutem : quæ inde nomen habet quia per eam *fit quod dicitur.*

Ble. Fiet per me, quod per te jam dicitur.

Ped. Agas igitur in hac causa mea sincere, simpliciter, integerrime, perfecte, adeoque vere. Tu fortasse putas hic tautologiam, seu battologiam esse in sermone meo : sed erras. Nam hæc plurima collecta synonyma apertius [137] demonstrant quid velim ; *Iam faveat cœptis aura secunda meis.*

Ble. Abeo, trado, redeo.

Ped. Nunc quoniam vacat, dum iste revertitur, ut occultetur quid conor, ad prælegendi me munus pensumque revocabo. Parille, Parille, exito.

Actus Quintus. Scena Secunda.

PARILLVS. PEDANTIVS.

Par. Hem tun' hic eras, Præceptor venerande ? Quid me vis ?

Ped. Parille mi, optimæ spei adolescens, volo jam ut prælectioni nostræ vaces aliquantisper : orationem enim Latinam audiendo nos efficies pleniorem.

Par. Male mihi sit, si quicquam [138] malim : beasti me istoc verbo, namque unum hoc in votis erat jam diu, instrui ut possem præceptis institutisque tuis.

Ped. Proponam, quod erit & ætati tuæ aptissimum, & authoritati meæ, *Cedant arma togæ, concedat laurea linguæ. Serio* irascor *Iuvenali*, qui Poeticam Ciceronis facultatem non laudibus, sed sannis persequitur. In aureo hoc versiculo vnumquodque verbum est sane efficacissimum, & ita gravidum pregnansque significationibus, ut erat equus Trojanus principibus Græciæ. De quibus singulis possem dicere mystice, & tropice, & anagogice, & moraliter ; verum nunc agam pingui Minerva, pro modulo capacitatis tuæ.

Par. Expectate plaustrum ineptiarum, vincet hic opinionem vestram. Mihi summa simulanda diligentia est.

Ped. Primum (*cedant*) est vocabulum violentum, & debet pronunciari emphaticῶς, cum majestate, aptum est imprimis ad stilum grandem ac Imperatorium, & ab hoc tanquam a radice [139] (ut loquuntur Hebræi) derivantur verba plurima, *accedant, recedant, abscedant, discedant, secedant,* & his similia : significat autem tantum, ac si dicerem, *cedant,* vel si quid cogitari possit sublimius.

Par. Cum videam eum tantopere moveri, ego expediam : Valet idem quod *dare locum* : annon ?

Ped. Id ego idem volui, sed gestu hoc potius exprimendum putavi quam verbis. Proximum vocabulum (*arma*) licet desinit in A, non est tamen (quod dignum notatu est) fœminini generis, sed neutrius : Vnde Virgilius, *Arma virumque cano* : & habet in singulari (ni fallor) — prorsus hic hæreo : sed dicam tamen audacter & magistraliter ; mea quidem sententia (si bene memini) *hoc armum.* Quid dicam ? ha !

Par. Infaustum hercle hoc verbum est, quo jam hic a tranquilla pace miras in turbas conijcitur.

Ped. Sed potius (nam ante lapsus erat linguæ) quod

magis credo, & [140] ut placet plerisque, nullum habet singularem numerum omnino.

Par. Certe non memini audivisse me unquam *armum* in singulari, sed nunc deinceps (tua fretus authoritate) vsurpabo : sic etiam & reprehensoribus respondebo, *Ipse dixit.*

Ped. Est interdum apud priscos Grammaticos, sed raro aut nunquam. Tu vero primum me, deinde Ciceronem quasi puriores Latinitatis authores sequaris, ut te omnes Pedantij discipulum possint agnoscere : odi enim ego omnem incongruitatem.

Par. Non ego tui vel minutissimam particulam ingenij unquam potero imitatione vel assidua assequi : Ita superat multis gradibus excellentia tua cœterorum omnium mediocritatem.

Ped. Ne desperes, Parille, Labor improbus omnia vincit. Vbi *improbus* capitur (ut vides) in bonam partem. Nos doctissimi habuimus etiam (sicut nunc tu) infantiam nostram. Sed ad eo quæ in manibus habemus : verbum [141] tertium, vel potius vox tertia (*togæ*) est fœminini generis sine omni controversia. Ratio autem hæc est, quia omnes fœminæ togatæ sunt. *Concedat,* idem est quod *cedat,* nisi quod addatur syllaba una ad complementu*m* carminis *con* : videlicet (*videlicet* autem est, ac si dicerem, *videre licet*) *Laurea & lingua* sunt etiam fœminini generis, sed lingua potissimum. Eho perstrinxi fœminas omnes, præter mea*m* Lydiam. Sed de his singulis (quia nolo ijs diutius immorari) quære *Calepinum* qui vobis est *Calliope,* sive inter Musas pulcherrima.

Par. Si ille mihi non satisfecerit, te consulam denuo.

Ped. Adde quod hoc in loco etiam figura quædam est Rhetorica (cuius nomen jam mihi non occurrit) nempe cum unum ponitur pro altero.

Par. Annon synechdoche? vel potius Metonymia?

Ped. Recte. Toga enim est Insigne gravitatis, & apud Romanos (ut testantur historiæ) multæ erant togæ; [142]

sicut etiam colligitur ex hemistichio hoc Maronis, *Gentemque togatam*. Inde nos Magistri sumus omnes togati & pileati, quia Romanos antiquos Latinitate imitamur, imo superamus. Notandum etiam est, hæc legi a plerisque sic, *concedat laurea laudi,* non autem linguæ : sed eundem in finem ista recidunt. Nam, quia omnis laus in lingua consistit (nempe quatenus vel laudat, vel laudatur) ponitur interdum Metonymice *Laus pro lingua.* Hæc Grammaticaliter ad verbum, nunc Philosophice ad sensum, sed paucis, & periphrastice.

Par. Me habebis attentissimum ; admiror enim elegantias tuas.

Ped. Optime, sic enim eris ingenij nostri partus aureus : *Cedant arma togæ, concedat laurea linguæ.* Quasi diceret, cedant Imperatores bellici Pædagogis pacificis : cedant bombardæ horrisonæ fulminibus forensibus : cedant fures omnes & oppidani nobis literatis, qui sumus oculi reipublicæ. Tum toga est prior *tempore* : nam [143] nemo aptus est ad arma, antequam togam virilem sumpserit : & *natura,* nam arma sunt violenta : omne autem violentum est contra naturam : & *honore,* nam suscipiuntur arma, ut in pace vivatur : at pax & toga confunduntur : denique & *ordine,* nam ordo senatorius Togatorum est. Ergo (ut hōc Epiphonemate tanquam sigillo claudam omnia) *Cedant arma togæ, concedat laurea linguæ.*

Par. Moriar, si te quisquam esse possit copiosior.

Ped. Copia mea deterret sanos homines a scribendo : sed vnum addo, laurus, vel laurea dicitur tanquam *laudea.* Vnde laude digni sunt laureati, vel lauriferi, ut Poetæ, ac inde dicti Bacchalaurei, quorum laureatissimi si mecum lingua conferantur, eos ego Oceano orationis meæ ita madidos reddam, ut erat Marcellus ille, quando perijt in mari. Tu Parille cave hoc naufragium. [144]

Actus Quintus. Scena Tertia.

GILBERTVS. PEDANTIVS. PARILLVS.

Gil. Salutis impertio tibi plurimum, venerabilis magister Pedanti.

Ped. Salutis? Minime vero. Quid agam, Quo fugiam, Quo me vertam, Patres conscripti?

Gil. Quid? Ne respicere quidem soles, qui te salutant?

Ped. Amicissime Gilberte noster, quæso ignosce, quod te neglexerim, cum hercle non noverim. Cur tu ita raro ad nos? peregrinus jam his in locis & hospes es (in quo quidem irascor tibi) vel etiam *hostis,* nam hoc erat nomen hospitis apud antiquos olim Romanos, ut testatur Cicero in Officijs. Sane humaniter faceres, si sæpius nos inviseres. Propino jam tibi salutem plenis faucibus. [145]

Gil. Potes ex codice meo conjicere, quid velim.

Ped. Non quæro, quid velis, mi Gilberte, sed cur tu in his regionibus tam insolens adsis? Perstrinxi hominem hoc vocabulo facete. Nam *insolens* non solum peregrinum significat, sed superbum etiam : & hoc ego volui, siquidem me aggressus est imperiose admodum.

Gil. Quoniam extorquere vis, scias me sæpius huc advenisse, tecum ut agerem de gravissimis rationibus : semperque lusa opera est : itaque nunc certe mirifice gaudeo, præsentem hic te tandem contueri.

Ped. Si nihil aliud velis, quam contueri, a capite ad calcem usque perlustra ut lubet, vultum hunc meum, cultumque corporis (a *colo, colis,* non tamen cum colonus, aut agricola a *colo*). Vox eadem, sed mens alia.

Gil. Imo aliud est quod tua mihi opera adferre potest amplius.

Ped. Tu jam i intro Parille, & [146] Dromodotum huc,

ut ad me exeat, quamprimum jubeto, si me salvum aut vivum videre velit.

Par. Faciam. Valetudinem tuam cura diligenter, vale. *Exit.*

Gil. Nosti manum & stylum hunc? Vides subscriptionem? *Hasce merces nomini meo suppositas anno & die præscriptis agnosco Pedantius.*

Ped. O, attende, *Merces suppositas* : hoc est, merces illæ tuæ erant *supposititiæ,* fucatæ, fragiles, futiles, non utiles, non solidæ, non genuinæ. Possem quidem te in jus vocare *de dolo malo* : (Sed ego clementiam semper colui, ut matrem meam) : Officiorum tertio, *Aquilius* de dolo formulas dedit.

Gil. Imo vere ego neminem metuo *de dolo.* Vendo quales alij solent.

Ped. Subscripsi forte de mercibus, sed non de pretio: nec debui sane. Nam inter ferrei seculi corruptelas recensetur apud Poetam; *In pretio, pretium nunc est.*

Gil. Doctissime Domine Pedantj, [147] apud me Poetæ non sunt in pretio, sed pecuniæ præ manibus solutæ. Illarum autem mercium ego pretia scripsi profecto quam minutissima. Reliqui pannarij obmurmurabant se per me depauperandos.

Ped. Tu ditior fieres ex eorum paupertate. (Sed vetat hoc regula Catonis).

Gil. Pannus ille pro togis tuorum discipulorum certe profecto erat quasi donatus.

Ped. Donatus? Fuit ille quidem celebris Grammaticus, sed, postquam ego floruj, sordet attritus & proiectus, quasi pannus vetus & sordidus in sterquilinio. Itaque jam non laudasti hanc mercem tuam.

Gil. Non laudare jam volebam mercem, sed pretium exiguum, ita ut verissime dici possit, non digno pretio venditus, sed quasi semi-donatus.

Ped. Oportuit quidem semidonarj. Nam erat *semipannus* (vox hæc nititur exemplo *semicirculi* : & apud Ovid*ium* *semibovemq*ue *virum, semivirumque* [148] *bovem*). Ideo puer-

oru*m* meoru*m* togæ sunt *semilongæ* (quasi in carmine pes *pyrrichius,* vel potius *tribrachys*). Pannus tuus imbre aspersus ita contraxit se, ut novitij Oratores in, vel potius *pro,* Rostris dicturj (nam *Rostra disertus amat*) metu judiciorum, quasi tempestate perfusi & perculsi, se solent contrahere.

Gil. Ego pannum non conficio, sed ab alijs confectum vendo. Atqui ex serico illo *Setino,* quod in thoracem emeras, prorsus nihil lucrari statuo : Londinj ad singulas ulnas in pecunijs numeratis constabat — Quid ? ha. Errare nolo. S. S. P ? Ita, recte meminj. S. S. P. nempe binos coronatos cum dimidio. Ego tantundem hic posui, non obulo plus. Vide, lege.

Ped. S. S. P. Mystice & characterice, siue hieroglyphice. Recte. Quoniam æquum est ut aliquid lucreris ultra sortem (nam *sorte sua nemo contentus*) ego tibi pro singulis ulnis resoluam lubentissime & liberalissime S. P. Q. R. [149] quid tantundem valet ac *Senatus Populus Que Romanus,* ita te reddam ditiorem ipso *Crasso,* qui cognomine vel cognomento *Dives*. Nam *Pop, Rom,* id est Populus Romanus, qui tot exercitus alebat, erat illo ditior, & habebat in *Capitolio* vel in ærario *Sestertium* nescio quot millena millia. Et ego docebo te computare sestertia ad valores & nomina modernæ pecuniæ.

Gil. Ego nolo æs Romanum, quod non est pecunia currens hodie, neque vnquam cogito capere *Capitolium.*

Ped. Capitolium olim captum est sæpius : primo a Gallis. *Galli per dumos aderant, arcemque tenebant.* Teste Virgilio. Commemorat autem Cicero meus ali solitos in Capitolio anseres. Hoc animal imbelle est, sed vigil, Testor ipsum Iovem. *Anseris & tutum voce fuisse Iovem.*

Gil. Per Iovem ego nolo anseres tuos. Mitte hæc, legenda discipulis tuis. Lege, quæso, quod me & te attinet, percurre paginam totam. Lege distincte, si vis, singula. [150]

Ped. Quid ? num tu me putas non posse legere ?

Gil. Imo etiam intelligere posse scio.

Ped. Revera, legere & non intelligere negligere est. Sed ego libentius in libris impressis quam Manuscriptis versarj soleo, manu diurna nocturnaque. Deinde — videam Codice*m* tuum. Nonne dicturus eram ? Ita est. Quid hoc? quid illud? Certe scribis quasi scalpens gallina. Quis unquam præter te aut Sibyllam legeret ? Vah. Facis *literas Iudaicas* (hoc volo eum esse *Iudæum*).

Gil. Ignosce vero mihi de scriptione. Nos non sumus scholares.

Ped. Ignosce tu mihi de solutione. Quia *Non omnia possumus omnes.*

Gil. Satis iocatus es, iam non quæro ut legas, sed ut respondeas serio. Solue quæstionem meam, solvendo debitum libera nomen tuum. Quid respondes ?

Ped. Simonides, hum ha, Simonides — [151]

Gil. Nomen, quod ego appello, est *Pedantius*, non *Simonides*. age.

Ped. *Simonides* in ardua illa quæstione *Hieronis,* deliberandi causa, unum sibi diem postulavit, postridie vero biduum petijt, & deinceps duplicavit numerum dierum. Haud aliter ego in hoc nodosa interrogatione jam diu perplexibiliter contortus cogor a te (qui es alter *Tyrannus Hiero*) aliquot dies ad cogitandum postulare : quia quanto diutius considero, tanto mihi res videtur obscurior.

Gil. Ego nihil moror obscuritates tuas. Dic planissime; numquid non persolvendum putas, quod debes ?

Ped. Scite certe ut omnia meus Cicero : *Est illud animi ingenuj, cuj multum debes, eidem plurimum velle debere* : a cujus ego latere ne latum quidem unguem discedere statuo. Sed tamen Omnia tempus habent : Non semper fulget Phœbus, nec adest semper regina pecunia.

Gil. Oh ! cares pecunia ? At interim ubi fides ? [152]

Ped. Non est apud *Pœnos*. Nam ij sunt fœdifragi. De mea vero fide tota patria loquitur, loquuntur omnes boni. Sed hoc quidem tempore ultra posse non est esse.

Gil. At creditores mei satisfieri sibi aliter a me volunt.

Ped. Ah, ne agas mecum ita severe & Stoice : si scires quanta*m* passa esset dudum carnificina*m* crumena mea, redigeres, sat scio, in gyru*m* rationis hanc rigida*m* & plusquam Catonicam censura*m* tuam.

Gil. Accepisti a me merces optimas : redde nunc nummos.

Ped. Optimas ab optimo ipse optimus accepi : Concedo omnia.

Gil. Taces autem de reddendo. Quin igitur optimas optimo persolvas tandem pecunias. Alioquin non es optimus.

Ped. Nimium es vehemens ferox*que* natura. Non te pudet sic urgere jacentem? Quod differtur, non aufertur, vir optime. Si quid sit in me honestatis, (quod sciunt omnes non esse exiguum) reddam omnia ante proximum plenilunium. [153]

Gil. At mihi jam eundum est ad nundinas.

Ped. At mihi nihil faciendum *invita Minerva,* id est, si non sit vnde. Sed mittamus ista πάρεργα. Quomodo valet vxor tua matrona gravissima? Audio eam gravidam esse : Iuno Lucina fer opem, obsecro.

Gil. Nos, qui uxores & liberos habemus, non convenit dicta pro debitis accipere, Verba non alunt familiam.

Ped. Imo certe si Ciceroniana. Dromodotus meus est vel Dromone quovis tardior : hæc enim etymologia nominis eius.

Gil. Ego ferre nequeo procrastinationes istas. Merces mihi emendæ præsenti pecunia, non sententijs.

Ped. Habes confitentem reum : tantum tibi debeo, quantum hominem homini debere vix fas est.

Gil. Omnino hoc tibi vere excidit, fas non est, neque erit. Video mihi deinceps lege agendum esse. [154]

Ped. Eodem revolvêris. *Necessitas non habet legem.* Sed eccum, tandem adest amicus quidam meus, quicum necessaria negotia intercedunt mihi. Iam ergo, præ-

stantissime Gilberte, salus ipsa te nobis & reip*ublicæ* diutissime seruet incolumem.

Gil. Heus, edico tibi, nisi nummos paraveris in diem crastinum, in ius te traham ; vale.

Ped. Qui non est hodie, cras minus aptus erit.

Actus Quintus. Scena Quarta.

DROMODOTVS. PEDANTIVS.

D. Qvid tibi cum istoc erat commercij ? Videtur ex habitu unus ex *brutalibus istis* atomis plebeijs & extra nostram intelligibilem sphæram positus.

Ped. Est unus ex debitoribus meis, quos habeo plurimos pessimæ fidei : [155] quem, quia non satisfacit mihi, obiurgavi mediocriter.

Dro. Mediocriter ? Recte : virtus enim est *mediocritas inter duo extrema*. Sed cur non Amas etiam mediocriter & (significantius loquendo) *virtuose* ?

Ped. Respondebo tibi negatione duplicata. Nec, quam Amo, est res mediocris, nec Amor meus diffluit extra ripas rationis. Vides hic geminatum esse *nec* vocabulum negativu*m* concinne admodum per figuram *Anaphoram*.

Dro. Sed cur me jam accersivisti ? Male tibi faciant propterea omnes planetæ nuptiales. Erat acumen meum occupatissimum circa longitudinem, latitudinem, profunditatem *mundanæ identitatis,* & (nisi tu me avocasses) percurrissem (ordiendo ab elemento primo *Cognoscibilitatis*) universam scalam naturæ, in qua inest & *occultum occulti,* & *non occultum non occulti*. Sed quid jam ? Stantne res tuæ fundamentaliter adhuc ? an potius metuis contingentia [156] quædam (quanquam potest controverti an ulla sit fortuna omnino).

Ped. Acta jam & transacta sunt omnia, vti spero.

Actus Quintus. Scena Quinta.

Bletvs. Pedantivs. Dromodotvs.

Ble. Here, nuncium apporto tristem, ac dolere te iubeo.

Ped. Dolere vero verbero? Amatne me Lydia?

Ble. Maxime quidem, aut perbelle simulat.

Ped. Tum doleat qui volet, ego lætabor. Nam si appropinquante Phœbo prata rident (ut ait Virgilius) cur non ego hujusce Solis mei radijs amatorijs recreatus gaudebo similiter? Non potes efficere ego ut doleam.

Ble. Nummos, quos misisti —

Ped. Quid ais? perfide. [157]

Ble. Lydiæ tradidi in manus simul universos.

Ped. Factum pol bene : facient hæc, ut ridendo fortasse doleam : quod memini legisse me de quibusdam.

Dro. Profecto non est id impossibile; nam si forte splen (instrumentalis pars risibilitatis) extendatur ultra terminum temperaturæ, ex eoque ruptura aliqua sequatur, ejus hominis ipsa mors erit *ridibunda* : licet alij ponunt causam in septo transverso.

Ble. Libera jam est, & persolvit seni, quod ille cupierat.

Ped. Splen meus in largissimam latitudinem extenditur. Ha, ha, he.

Dro. Quid rides ita *Democritice*? Fugiant procul nimietates omnes a nobis. Requirit hoc gravitas non solum physica, sed & metaphysica.

Ble. Sed non potest jam tibi nubere : ægrotat enim.

Ped. Ægrotat? O Æsculapi, id mihi visus es dicere, *Abi cito & suspende te.* Nunc ego ægroto. [158]

Ble. Ægrotat, inquam, graviter.

Ped. Ægroto (inquam) graviter. Heu. hei.

Dro. Quid ploras Heraclitice evaporans voces non solum diversas, sed plane dissentaneas, respectu Philosophiæ? Ægrotat fortasse illa ex desiderio quodam impetuoso tui.

Ped. Sic ego ægroto ex desiderio ejus quodam impetuoso.

Ble. Concrepuit jam ostium ab ea; expectate parumper.

Actus Quintus. Scena

Sexta.

Tvscidilla. Ped. Dromodotvs.

Crobolvs *cucullatus.*

T. Me miseram! quid hoc portenti est? Virginem tenellulam perire tam subito, etiam instantibus nuptijs? Nonne monstri simile est?

Ped. Dromodote, Dromodote: aufer [159] mihi hunc pugiunculum meum cito, ne mea me manu occidam illico. Lydia mortua est.

Dro. Si mortua est, est mortua. Mater mea etiam mortua est: Quid tum postea? Iam cum cœteris animis separatis in galaxia seu via lactea cohabitat. Et licet fuistis vos duo Relativa actu (quorum est sese simul ponere & auferre, ut sublato uno tollatur etiam alterum) tamen ea proprietas relatiuorum de vocibus intelligi debet, non de rebus ipsis: itaque sublata jam conjuge, *maritus* etiam moritur, non autem *Pedantius.*

Ped. Nequicquam suades Dromodote: *Vitæ non pigeat, cum funus amatur?* id est, cum Amor funestus & funebris sit. Mihi ergo res ad restim redijt.

Tus. Moritura nihil ægre tulit, nisi quod animam non efflaret in sinu viri illius docti & incomparabilis.

Cro. At quisnam erat ille vir doctissimus, cujus tam crebro tot cum suspirijs mentionem fecit? [160]

Ped. Erat ego, (si ita loqui liceret) qui si tot haberem

vitas, quot habuit oculos Argus (habuit autem centum si credendum sit Ovidio) eas omnes protinus tenebris darem Tartareis.

Dro. Fateor annum hunc tibi vere climactericum fuisse, et constellationem revolutionemque fati malevolam : Sed visne ista valere *ad destructionem subjecti ?*

Cro. Pedanti, occurris opportune nobis, particeps dolorum omnium. Hunc ad te misit Annulum Aureum Lydia moriens, cui insculpitur *Cor sagitta transfixum* : scilicet tui in extremis non oblita, Amoris erga te sui hunc tradidit Testem fidelem ; Quæ etiam expirans ipsa vitam tibi precata est fœlicissimam.

Ped. O *Clotho, Atropos,* & tu *fatum !* (dictum quidem a *fando,* sed nefandum fatum, cui irascor ex animo) o fallacem hominum spem, fragilemque fortunam ! Obruta est & mersa in mari mortis antequam me portum suum attigerat [161] Lydia mea, quam defunctam jam in hoc annulo tamen deosculabor perpetuo. Iam Cor mihi, non Amoris, sed Mortis sagitta transfigitur, & dictum erit nullum de Venere, sed, *Mors mihi sors. Policratem Samium* scribit meus Cicero fortunatum fuisse quia annulum (quem in mari amiserat) reperijt in ventriculo piscis sibi venditi : Ego vero omnium infœlicissimus, qui meum Annulum reperiendo, me ipsum meamque animam perdidi. Iam vere dicturus sum me amasse perdite, quia Lydiam amittendo, ipse pereo Miser.

Dro. Amice Pedanti, non tu stultus, non tu animal irrationale ? Videtur quod sic. Nam tu vir es cum virga activus, & fles tamen tanquam puer tuus sub virga passivus. Attende quid Philosophus dicit. Nihil generatur quin idem corrumpitur : & quicquid est in hac sublunari mundiali sphæra sicut *habet Esse in actu,* sic habet *non Esse in potentia.* Quapropter ego non magis miror istam a vita (quæ est terminus a quo) [162] ad mortem (quæ est terminus ad quem) pervenisse, quam si quis vestrum ovum hic frangeret.

Cro. O sancte Francisce, (qui cœli *Sacellanus* es, &

confiteris pro confitentibus) oro ut huiusce Virginis purissimam carnem ne sinas vel corrumpi sordibus, vel corrodi vermibus. Sancte Francisce, ora pro nobis.

Ped. Lydia mea charissima, charissima inquam, cum respectu Amoris, tum respectu pretij etiam non parvi (charitas autem utrumque significat, quod docti sciunt) quæ in hoc minutulo animalculo tuo, in hoc pectusculo Pedantiano vivebas, vigebas, virebas, ne mihi succenseas, obsecro, si vivam adhuç paulisper. Decrevi siquidem sepulchrum tibi & marmoream statuam ponere (sicut *Alexander* magnus in memoriam caballi sui *Bucephali*, urbem erexit) tum etiam tragœdiam conficere *De vita & obitu vtriusque nostrum,* eaque exibit sub nomine tuo, ejusque tu eris matrona (cur non enim matrona, sicut patronus?) nuncupabo autem, LACHRYMAS MVSARVM. [163]

Dro. Imo Pedanti, quandiu imaginativa virtus tua vel *de ista,* vel *circa istam,* vel *in ista* defixa est, tam diu anima sequitur temperaturam corporis.

Tus. Cum illa vtinam & ego perijssem simul.

Cro. Plurimas ego virgines antehac, & non virgines docui mortem ut contemnerent : hæc Vitam se dixit suam vili pendere, Te fata modo seruent incolumem.

Ped. Ægre quidem maneo in vita (siquidem vita hæc potius dicenda sit quam mors ipsa) mortem nemo quidem bonus reformidat. Non est enim mors ijs terribilis, quorum vivit post funera virtus : sed (quoniam illa sic voluit) utinam possem Nestoreos in annos vivere, & vivam certe, at non ad deponendum, sed ad confirmandum dolorem.

Dro. Hoc autem simile est ei, quod scripsit Aristoteles Alexandro de libro Physicorum, *editum eum esse, quasi non esset editus* : sic tu vives quasi non viveres. [164]

Tus. Quin etiam noluit ut lugeres.

Ped. Nec lugeo : grauis sum, non mæstus : multum hæc inter se differunt. Quid si vestram hanc gravissimam monasticam vitam profitear posthac? Possum jejunare,

ut Philosophus ille, qui contemplationi deditus quotidie oblitus est prandij.

Cro. Illa jussit tria hæc proponeremus tibi, vel ut aulam adires principis, vel ut longissimas regiones inviseres peregrinando, vel ut aliam ames, ducasque vxorem quamprimum.

Dro. Imo quampostremum. Nam quandoquidem omne corpus constat ex superficiebus, & superficies ex lineis, & linea ex punctis ; qui non vult corpus componi, cavere debet a punctis. Sic quoniam *Amor est punctum quoddam Stultitiæ, Stultitia* autem est quidditas, quantitas, dimensio, corpus etiam miseriæ, tu Pedanti, si nolis esse miser (adverte, non dico, non fœlix, sed prorsus, miser) Amores amove deinceps, præsertim cum materia circa quam [165] sublata jam sit, & (quia contraria successive inesse debent in eodem susceptibili) sapientiæ & arti des operam, mecumque in Academiam revertare, ex qua tu postquam exijsti, non est ulla reperta res, qua suffulciantur *Ciceroniani.*

Ped. Redeam ? Non si me tota Academia vestra humeris suis reportaret. Ego hactenus in hoc Tusculano meo, & in negocio fui sine periculo, & in otio cum dignitate. Artes enim nobiscum & peregrinantur & rusticantur : de illis ac de me-ipso cum cogito, venit in mentem mihi, quod de Hannibale referunt historiæ : *Vincere scis Hannibal, vti victoria nescis :* sic illi in elige*n*do me prudentes erant, in dimittendo plus quam stolidi. Quod ad Lydiam spectat, cum ipsa sic monuerit, ne me macerem, mortem deinceps ejus non lachrymis sed lætitijs recolam, quod *Thraces* olim solebant.

Dro. Nihil facere potes magis naturaliter; nam natura nihil fecit frustra ; [166] Igitur nec tu debes frustra lugere eam quæ est irrecuperabilis. Præterea *non est deliberare de præteritis* : ut notat Philosophus in Ethicis. Postremo quod factum est infectum esse nequit, neque per Deorum potentiam, quod *Agatho* Philosophus pronunciavit irrefragabiliter, teste eodem Aristotele.

Cro. Maxime autem monuit illa, ut obscurum hoc deseras rus, proculque hinc abeas, ne continuos tibi ejus memoria mærores novos afferat.

Ped. Sapientissime sane suadet. Oculi enim augent dolorem. Sic itaque statuo. Proficiscar illico hinc aliquo remotissimas in oras, tanquam Vlysses aliquis, *Qui mores hominum multorum vidit, & urbes.* Nec quisquam hic me unquam post hunc diem visurus est denuo.

Cro. Ego nunc intus eo, ut Lydiam ad nuptias, epulas ad cœnam parem : nam iste quamprimum abscesserit hinc, nuptiæ conficientur illico. [167]

Ped. Vale mortua, *Longum* (adverbium) longum formosa vale Lydia, vale Venus, vale Amor, vosque (circumstantiæ factorum illorum) locus & tempus valete : vale Dromodote, vale Franciscane. Vale vicina Academia. O fœlicem illam Academiam, quæ Pedantium receperit, miseram illam, quæ amiserit. *Exit.*

Dro. Salve Philosophia, salve *Saturne* fons melancholiæ, salve subtilitas, salve distinctiva contemplatio. Iam ego ad studia mea redeo tanquam lapis ad universi centrum recurrens naturaliter. *Exit.*

Cro. Vale *Franciscane,* salve *Crobole :* Vale Dromodote, salve tu ipse Ego mortalium fortunatissime. Vale Pedanti, salve rediviva Lydia. Salva jam omnis res est, & ego valeo, ut volui, Sponsus lætissimus. Vos spectatores salvete simul & valete : qui doletis verbivendulum hunc illusum, plangite, qui gaudetis meum gaudium, mecum jam Plaudite.

FINIS.

[168] Fabulam Lecturo.

Festinans Canis (Leporarius) hos cæcos peperit Catulos, sc.

Erratula corrigenda.

Pag. 5 *lin. ult.* (*lege*) Here. *p* 21. *l.* 10. Sodales. *p.* 22. *l.* 21. Age. *p.* 23. *l.* 11. potes. *p* 24 *l. ult.* passionem. *p.* 40 *l.* 8 Dæmones. *p* 41. *l.* 16. irretitos. *p.* 86. l. 13 ergo. *p.* 88. *l.* 11 promotus *p.* 131 *l.* 17. non inultum.

Si præterea in Heterographiam alicubi impingas, *Pedantio* deputandum : ubi ad Punctula offendis, *Dromodotus* luat : Leviora nedum *Parillo* condonanda, cui Exemplaris hujusce exscriptionem debemus & agnoscimus.

—— *Veniam pro laude* ——

Textual Notes.

15 Crobolus] Crobulus P — **16** Croboli] Crobili P — **20** acciperet] accipit C — **24** maiores tui] tui maiores C — **30** misertus miseri] misertus, miseri P — **31** vt essset] *desunt* C — **34** bubulis] bubulcis C — heris conueniat] con. dominis C — **39-40** Vbi... hero] Vbi vero vultus domino C — **44-45** quo... geras] quo geras decenter te C — **45** decenter] decentur P — **46** nunc... præcepta] præc. nunc dierum C — **47** aptius] melius C — causa] gratia C — **52** cedo] cede C — **56** dignumque] dignum C — **57** Syrenum] Syrenarum P — sedem] sedem continens C — **59** revulsæ] divulsæ C — **72** vt... mundæque] vt deceant et mundæ C — **74** patronus et pater] patronus pater P ; *See note.* — **76** Ædepol] equidem C — **78** tam] *deest* C — **79** Poggloste] C *adds :* Hiccine honos est qui debetur mihi ? — **80** submisse] summisse C — **82** Siccine] Siccine agis C — **83** sapis] sapias C — **84** fias] sis C — **86** here] ere P *(corrected in the Erratula)* — **88** id] *deest* C — ne] me P — hunc] huic P — **89** istoc] isthoc C — **90** velim] C *adds :* vel invito — **92** deinceps] *deest* C — **94** istoc est verbum] hoc verbum est C — **96** Imo] Immo C — **97** tamen] hinc P — **100** mensa] mensam C — **101** illam] tuam C — **102** Oceanum... statim] Oceanum absorberes : statim P; absorberes statim oceanum aliquem C — **107-108** tu... vah] in quo chaos inest ebrietatis C — **109** Vis] Visne C — **110** venerer meum ?] meum venerer ? C — **112** Iuuans fortasse, pater] Iuuans, pater fortasse P — **115** imperio dignum] imperijq*ue* cupidu*m* C — **117** istam ineptam] ineptam istam C — **118, 119** imo... agnoscimus] quu*m* nobis ne pares vllos agnoscamus C — **120** num] ne C — **122** altos... demittere] altitudinem animi dimittere C — **125** Quin] Tu me P — tonantem] tonante C — **131** inest mihi] est in me C — **132** duorum] duorum *corrected into* tuorum C — **136** totique reipublicæ] *desunt* C — **137** pro incunabulis] incunabulum C — **140** metuo male] male metuo C — **141** Id] Immo C — **142** ni] in P — **144** habebis] habe P — **145** hanc] *deest* C — **146** lauteque] lautam P — **152** vortar] vertar C — **153** *In* C. *the first*

scene is continued to l 184 — **154** DROMODOTVS] DROMDOTVS P — **161** generosi] C *adds* : solummodo — ferat] feret C — **163** eas et istis locabo] istas elocabo P — **164** ventrem] stomachum C — **165** globulis] globis C — **166** interdum] etiam et interdum C — severiorum bona] vestra C — dixerim] vixerim P — **166, 167** post hæc] postea C — **169** legitime] legittime C — **169, 170** Baronis... Comitis] aliquando regnum C — **174** Dromodotus] Dromedotus P — **179** eadem] *deest* C — **182** ambos hodie] hodie ambos C — **184** Κόσμος] Cosmos C *as the last word of scene I, the second scene beginning : Dro.* Hoc omne *etc.* — **187** potissimum] præcipue C — **191** subterraneum] subalternum C — **194** occurritur] occuritur P — **197** figunt nobis] nobis figunt C — **199. 200** non... contrariatur] substantiæ enim nihil est contrarium C — **204, 205** amicitia conglutinamur] charitate constituimur C — **213** sapientis est] est sapientis C — caballo suo] equo C — **214** torminibus] tormentis C — **215** vnguentum] vngentum P — **217** viscerales] visceratas C — **218** inflammationes] imflammationes P — **219** rarefacimus] rarifacimus P — **221** nec] nec ego C — **222** consortio] consilio C — **223** iste] iste vsque quaque C — **224** & ad destructionem] destructionemque C — **226** siue] imo C — **227** mei consilij] consilij mei C — **228-229** super hac] super hoc P ; *desunt* C — **233** corijs] loris C — **236, 237** vidisti... literatum] hic vspiam virum bonum et literatum valde C — **241** hominem] hominum P — **243** sunt] sint C — **246** *Cro.*] *Cor.* P — vero] autem C — **247** declinationes] declinationes primas C — **248** norunt] norint C — **249** sumant, sumunt C — ne] nec P — **253** esse] *deest* C — **264** agam] agem P ; hoc ago C — **273** meliora] præstantiora sunt C — **279** possident bona] bona possident C — **282** Philosophos] philosophi C — **290** Probabo] probo C — **296** me] *deest* P — **298** Etsi] Et si P — **302** bos... est] maior est bos C — **309** Concreta] concretum C — **311** hodie] nunc dierum C — **312** &] vel ipsa C — absurdior] C *adds :* cuius ineptias amplificatione nulla vel hyperbolica queo exprimere — **322-323** animalia... stolidissima] omnium hominum stolidissimi C — **325** demum] denuo P — **330** conspicor] video C — iam] nunc C — **333-334** & hæecceitates] *desunt* C — **338** DROMODOTVS] DROMIDOTTVS P — **340** & oculos] atque oculos C — ego] *deest* C — **344** ad... surrexerim] surrexerim ad amandum C — **345** hoc] hoc verbo PC — vno] *deest* P — **346** minime] *deest* P ; *See the note* — **349** cœteros] cæteras C — vnico] id vnico C — **352** e... Vnde] ex quo C — **355, 356** perfodior... concupiscentiæ] *desunt* C — **357** rerum omnium] omnium rerum C — **358-359** Pronuntiatio] Pro-

nunciatio *(3 times)* C — **361** cum] quum C — **364** iam] *deest* C — **370** sodales] sodalis P *(corrected in the Erratula)* — **370-371** numquid] nunquid C — **372** invisere] revisere C — quasdam] quosdam P ; *The whole passage from* et quasdam *to* 382 audaciam *is wanting in* C — **385** Fama, comma... parenthesis] *desunt* C — **393-394** &... dabile] illico C — **396** Age] Auge P *(corrected in the Erratula)* — **396-398** nunciam... lubens] nunc C — **399** nuncia] nuntia C — **401** huc] *deest* C — **402** mei] *deest* C — materiæ refutatoriæ] ref. mat. C — **403** in te] *desunt* C — **404** Amor] *deest* C — **405** malum immedicabile] imm. mal. C — Aristoteles] Aristotles P — **407** verbis nec herbis] herbis nec verbis C — potes] potis P (*corrected in the Erratula)* — **410** in] in in P — **411** est] *deest* C — **415** hoc tempore pauca] pro temporis ratione pauca quædam C — **416** Omnino hic] Hic omnino C — **417** mirum... tria] quæ C — **428** descriptionem sic] definitionem C — **431** appetit] expetit P — **433-435** ex... sensibilis] coloris albi et rubicundi mixtio C — **435** passionem] passione P *(corrected in the Erratula)* — **436** Gustus... Visio] auditus, olfactus, gustus, visus C — **439** intromittunt speciem] spec. int. C — **446** virginis] C *adds :* vicissim — **447** Transitionibus] C *adds :* istis — quidem] C *adds :* ni male memini — Rhetoricæ] Rhetorices C *(omitting the following speech and continuing this one with* 452 Quæ dixisti *etc.)* — **452** fuerunt] fuerant C — **454** ex] cum C — nimirum] *deest* C — **457** hoc Argumentum] Arg. hoc C — **459-461** aut... latrabilis] *desunt* C — **463** nominis] loci C — declinationes] lectiones C — **464** ijsdem] eisdem C — **465-466** Una... feret, *desunt* C — **467** iam] *deest* C — **468** Predicamentis] Prædicamentis C — **470** Responsiones, Distinctiones] et responsiones C — **476** tunc] tum C — **479** inhabitabilis] inhabitalis P — **480** amasios] amatores P — **481** Dissolutio] C *adds :* ipsa et corruptio — hæc] P *adds :* amatores isti — **484** respectu... viuere] certissime C — **486** id] *deest* C — **493** in suo ; si non est in suo] *desunt* C — **495-497** in Labyrintho... dico] *desunt* C — **500** vel sensitivam] *desunt* C — **503** repetitione, nedum] *desunt* C — **505** antidotum] antitodum P — **506, 507** Primum... superflui] Primum remedium est sæpe vt evacuatio fiat humoris superflui C — **508** generant] generat P — **509** saccharo] saccaro P — **518** nimis... his] articulate admodum hic C — **519** e] a P — **522** complexionem] complectionem P — **524** cum] quum C — **525-526** teste... problematis] *desunt* C — **527-528** minus proni] absurdiores C — **532** hoc.. se] se hoc solum C — **536** dicit] *deest* C — **537** alterum] C *adds :* esse — **538** esse] *deest* C — Sed &] *desunt* C — **542-543** per... amabat] *desunt* C

— **543** nonnullis] plerisque C — **546** sine] *deest* P — malui] malim C — **547** vera] verum C — opus est] est opus C — **555** me voluit] voluit me C — **557** post] *deest* C — **559** fortunent] conservent C — **560** tuum] *deest* C — **561** mei] *deest* C — **561-562** miserandi semihominis] *desunt* C — **564** cœteros] omnes C — **568-569** *perpetuo... perennis*] et cœli perpetuus motus est — **572** nostrarum] *deest* C — **574-577** Oh... extinxit] Oh, nunquam istaru*m* aliqua*m* didici, domine, fui quondam doctus et novem musas colebam — **578-579** Doctrina... potentia] Doctrina tua erat in crure videlicet C *(This reading probably suggested* priuatio *in l. 581)* — **580** si] si eam C — **583** quod] ut C — **585** solemus] solent qui non gustant sed potant artes C — **586** doctissimi... sacerdotes] *desunt* C — **587** iuuate] adiuvate C — **588** operam arti] arti operam C — **590** sequimur] sequebamur C — **591** bona sublunaria] terrena bona C — **593, 594** nil... nil] nihil eni*m* cu*m* sit, nihil C — **594** pecunias] pecuniam C — **597-598** &... novit)] *desunt* C — **599** qualis hactenus] hactenus ut C — **600** aliquid detis] detis aliquid C — **601** esto] nempe vt sis C — **604, 605** sit acutus] acutus sit C — **605-606** iam latronem] furem C — **607** daturos] C *adds :* esse vos — **609** hodiernam... cœnam] hodiernum prandium possis C — **611** tibi] in te C — **612** nunc] *deest* C — **614-615** Quicquid... tui] quicquid est (etsi hoc aliquid nihil sit) læta fronte, vt pignus amoris erga te mei P *(making the words a continuation of Pedantius' speech preceding, so that Pogglostus' speech begins* Aliquid *etc)* — **618** sempiternum] æternum C — **618-620** in *æviternum... ante*] in æternu*m*, in coæternu*m*, in sempiternum C — **621** *deest* C — **622** In-Interim... cape] Interim hoc cape *(appended to the preceding speech of Dromodotus)* C — **625** *proprium est*] est proprium C — **627** hac arte] artibus C — **631** prodige] large C — **634** stellis & cœlo] superis et cœlis C — **635-636** magis... *essentiæ*] dijs similiores C — **637** exorandi mihi] mihi exorandi C — **640-641** O gurgitem !... Charybdin)] *desunt* C — **643-644** valetudinem... diligenter] *desunt* C — **646** habebis] hab. itaque C — **649** etiam] quoque C — **651** pertinentibus] appertinentibus C *(I ought to have adopted this in the text)* — **655** iam] *deest* C — **658** nummorum] nummuli P — **659-660** Obtestor... mei] *desunt* C — **663** Etiam... admodum] Etiam, etiam C — **666-668** *desunt* C — **669-671** Abj... tu] Abi vel ad aras *(sic)* vsque vltimas C — **673, 674** de... deorsum] e cruce ferretur C — **674** in... arescat] exaresceret C — **676** meam !] meam ? P — potius] *deest* C — **677** capitosis] *deest* C (*query*, captiosis?) — **681-682** *(Sacra... devotum)*] *desunt* C — **683** statim fiat] fiat statim C — **684** quod] vt C — **685** haberes] haberet

C — **687** quoad manus] manus C — **688** vexent] vexet C — **689** undas] vnda C — **691** Mihi... animi] Non eripuisti divinam animi mei C — **692-693** virtutem ullam] ull. virt. C — **693** Quod... diuinitus] *desunt* C — **694-695** liberalitatis... ipsum] etsi non liberalitatis ipsu*m* habitu*m* C — **696** radicaliter] eradicative C — **700** Tvscidilla] Fuscidilla hospes C (C *has* Fuscidilla *throughout*) — **707** postules] postulas C — ne] næ P — **708** Dæmones] Dœmones P *(corrected in the Erratula)* — **709** sub] cum C — **712** *jocum*] focum C — *focum*] iocum C — **713** nugas] *deest* C — **718** corradendj] comparandi C — **719** artem] viam P — **723** Alchemia] Alchimia C — **726** possum] possem C — **731** irretitos] irrititos P (*corrected in the Erratula)* — **733** promptuarijs] penarijs C — depromo] promo C — **740** aureum immittat] auream mittat C — **741-742** prodigalitatis eum omnes] omn. prod. eum C — **744** hinc] hic P — **746** omnes] *deest* C — pretio perexiguo] perex. pretio C — **749** satis fraudulentum] fraud. satis C — **750** hoc] hæc C — **753, 754** fidus... *cute*] vel ad aras vsq*ue* fidus sum C — **755** id] illud C — **756** meum rivalem] riv. meum C — **759** persequendos] prosequendos P — **759-760** me sanguine] mei sanguine me C — **760** spero] vt suspicor C — **768-770** circumcingite... defendite] regiæ personæ nostræ C — **770-771** haud nimis] non C — **773** iracundiæ] audaciæ C — **774** aspicerem] conspicerem C — **775** illum] illud P — **781** *reverberativo*] *deest* C — **783** Non] Nos C — **785** semper] *deest* C — **786** es] es et C — **789** hunc] istu*m* C — **790** phrasim] phrasem P — eloquatur] loquatur C — **791-798** Hic... meus] *desunt* C — **799** vt... libello] habetur in libellulo C — **801** & insunt] insunt C — **803** &] tamen C — **806** puer] *deest* C — **809** nos] non P — **811** contra... istos] latronibus istis C — **815** accurrite] occurrite C — **821** te] *deest* C — **822, 823** Pallas... *Bownce*] *desunt* C — **824** nihil] nil C — i] id est, i P *(the* id est *being due to the hasty reading of* i *in this common sense)* — **827** fustim] fustem C — **829-833** *desunt* C — **830**][*Lud.*]] *added by me* — **834** valete] C *adds : Lud.* Valetote — **843** præambulis] *deest* C — **845** Primum] Primo C — **848** occurratur] occuratur P — cuidam tacitæ] tac. cuidam C — **852** antequam] anteaquam C — **855** omne] et omne C — **862-865** aut tygride... circumflexum] aut dolatus e robore C — **868** vel] aut C — **870** irrefragabiles] irrefragiles P — **874** velle me] me velle C — **875** omnino] ommino P — vel *Corollario*] *desunt* C — **878** beatitudinem] beatam vitam C — **879-881** Fœmina... Ergo] *desunt* C — **884** lignum] flamma C — **886** *causa*] res C — **886-892** Et... instituto] *desunt* C — **892** Tertio, si] Si P — **897** phrenesim] phrenesin C —

897, 898 quæ... deditis] *desunt* C — **899** vt] et C — plethoram sanguinis] sanguinem C — **900** esset] est P — **902-904** nisi... Vah !] si non nuberem, dicerent homines me esse eunuchu*m* quod est falsissimum C — **905-911** Hæc... Eunuchum] Hæc ratio vana est et sumitur a parte minus principali C — **907** similem] simile P — Eunuchis] Eununchis P — **913** aut] haud P — **914** seculis venturis] vent. seculis C — **918** istius] *In* C. *the last three letters of the word are deleted* — **918-922** Denique... appellarj] tum nascitur indigne per quem non nascitur alter C — **922** etiam] etiam demu*m* C — **923** erunt] quadrant C — **923-924** emolumenta... salutem] salutem patriæ vel commoda studiosoru*m* vel emolumenta nostra C — **925-928** Ego... *vexor*] Ego sic statui vel maritare vel mori vel nubere vel nullus esse C — **931** hoc iam] iam hoc C — **932** profunde] profunda C — **934** convertaris tamen] tamen conv. C — **936** aliquam *externam*] ext. aliquam C — **938** vt sumam si] si, vt sumam C — **944** indignum] indignam P — Oratore aut] *desunt* C — **955** non... catholice] catholice non contingenter verum C — **957-958** Vt docet... Ethicis] *desunt* C — **960** oculis] oculis istis C — **965** tu] *deest* P — **979-980** obiecisti jam] iam ob. C — **990** reciprocus] reciprocans C — **991** flexanima] fœlix anima P — **996** nostrum (vel nostrj)] nostroru*m* vtruisq*ue* C — **1002** fundum] fundum usq*ue* C — **1003** primo] primu*m* C — **1007** ipsi] *deest* C — **1009** venio] C *deest* — **1010** Ergo...sit] voluit ergo hic amicus meus vt esset C — **1011** sociabilitas... etiam] *desunt* P — **1013-1019** ita... combinatum] nimirum vt et tu sis vxor huius mariti et hic similiter maritus illius vxoris C — **1020** pectus meum] meum pectus C — **1026** quasi] *deest* C — vana] bona C — **1027** cognoscas] propterea cogn. C — **1029** constas] constans P — duabus] duobus P — **1033** pars simplicissima] simp. pars C — **1035** gratia] causa C — **1037** unquam bonus] bonus unquam C — **1040** inficias] inficicias P — **1041** hic] tui C — **1042** Lydia). Vis] Lydia) vis P — **1050** excessit] exit P — **1051** et] *deest* P — **1052** ideam] Idæam P — **1054** conjungere] conjungi P — **1056** animam] animum C — istinc] hanc P — **1058** potest] possit C — **1059** ita] ita nec C — **1060** non] *deest* C — **1061** isto] illo C — **1062** possit] potest C — **1063** ita] tam ita P — **1066** exangue] evacuatum C — **1068** sonat] est C — **1069** cotradit &] *desunt* C — **1071** incenduntur] aguntur C — **1074** effugium] perfugium P — **1076** *patronam*] causam sine qua non : nam C — **1077** te inexplicabiliter] inex. te C — **1078** abusive] abusive sic dicunt C — **1080** &] vt C — **1081** ratione] ratione tantum C — **1082** virgini convenit esse] esse virg.

conv. C — **1083** principaliter] principialiter P — **1083-1084** Magistraliter facundus] magister maturissimus C — **1084** vrsæ] vrsa C — **1086** æque est] est æque C — ac] atque C — **1087** secundum *Pythagoram*] *desunt* C — **1088** enim] etenim C — **1092** vix] vix dignus C — **1094** eripis animam] an. eripis C — **1095** & furti & sacrilegij] es furti, sacrilegij C — **1096** &,.. es] homicidij rea C — **1102-1103** sit Pedantij] Pædantij sit C — **1103-1105** qui... est] de quo quoad humilitatem animi vere dici potest (quod sublunaris est, sed quod ad artes attinet) supercœlestis est P — **1111** verbulo] verbo C — instilla] instilles C — **1116** ingenij] ingenij mei C — despicere stulta] stulta desp. C — **1117** Dicam] Dicam itaque C — **1118** deliraret magis] mag. del. C — **1122-1124** tum... ens] *desunt* P — **1125** vero] *deest* C — amor] *deest* P — **1126** an] necne an C — **1133** istum] illum C — **1134** hic quid] hunc qui C — ars nostra] artem nostram C — **1134-1136** hic vanus... audierit] hic adeo vanus est ut cum audierit semel — **1137** obtinuisse] sui memorem obt. C — **1138-1139** facile... dolum] quum se quovis dignum deputet C — **1142** cognitus] cognitas P — **1146** hac tunica] tunica hac C — **1147** nihil] nihil metuendum C — **1148** prædæ eris] predæ P — eia igitur] igitur eia C — **1149** mores meos venustos] ven. mor. meos C — **1150** athleticum] regium C — **1152** ventriosam] ventricosam P ventosam C — proculdubio] proculdulbio P — **1155** tibia] tibi C — **1157** summos] regios C — **1158** perductus] productus P — **1160** cudatur] convertatur C — **1161** disciplinæ] doctrinæ C — **1163** aggredi hominem] hom. agg. C — **1166** eum... Alchymice] tractabo eum essentialiter satis C — **1169** illico] illico ex se C — **1171** *Exit*] *deest* C — **1177-1178** stomachi... furnum] quantus sit stomachi nostri calor C — **1178** Nam] qui C — **1179** absumere] abs. in nihilum C — **1184** Itan'] Haw C (*the scribe's misreading*) — est hoc] hoc est C — **1186** cæpit] cepit C — **1187** cujus] cujus ille C — **1189** prosit] prosit post C — **1192** me... *Currum*] non ad currum natum C — **1194** confluant] confluunt C — **1195** exierunt] prodierunt P — **1203** (audi in aurem)] *desunt* C — **1205** enimvero] *deest* C — **1207** sententiolam] sent. auream C — **1208-1209** video me] videor C — **1213** esse hominem] hom. esse C — **1214** &] aut C — **1216** verecundior sim] sim ver. C — **1218-1220** cujus... penetravit] quem propter excellentiam in arte laudant omnes C — **1222** posset] possit P — **1229** tractaturumque] tractaturum C — **1230** opitularier] opitulari C — **1236** agent altissimas] alt. agent C — **1237** (inquam)] (inquam P — **1244** velit] volet C — **1246** sit]

deest P — **1250** Leonida] Leonida, Leonida C — **1251** Hortulanus] rusticus C — **1252** solum] *deest* C — **1257** Quandoquidem... cito dat] *desunt* C — **1258** nolo] nolo enim C — **1258-1259** Mihi...itineri] Sed mihi prius C — **1267** turba !] turba ? P ; turba est C — **1268** vivunt !] vivunt ? P — **1273** possimus] possumus C — **1279** pecunias suas secum] secum pec. suas C — **1282** hominum omnium] omn. hominum C — **1283** eaque] eæque P — **1284** caderet] caderent P — **1285** amputarem] inciderem C — **1291-1292** vindicavi... duri] vos vendicavi iam ego e servitute duxi C — **1293** ijs] eis C — **1295** me] *deest* P — **1296** tangere] attingere C — **1296-1297** sinunt nummos me] me sin. num. C — **1297** adhibebo] adihibebo P — **1298** revertor] revertar C — numquid] nunquid C — **1299** eius] sua C — **1306** hinc] nunc C — **1308** suscepi in me] in me susc. C — **1309** tuum] tuam P — **1310** conferemus] transferemus C — **1316** videris] videris enim C — **1318** deseris] deseras C — **1319** revertere] revertare C — præmijs] pecunijs C — **1328** quicquam agere] *desunt* P — **1336** ego] ego etiam C — utar] *deest* C — **1339** gladium] ensem C — **1342** agis] agas C — **1350** Pogglostvs] Pogglostos P — **1351** evocavit] evoravit P — **1353** me maximis] max. me C — **1355** agis] agitur C — **1360** non] haud C — **1362-1363** aiebat esse miselli] esse aiebat miseri C — **1365** mactasset] sacrificasset C — **1368** pro] in C — **1374** improbe ?] improbe. P — **1378** fortasse] fortassis C — **1382** præmium est] est præm. C — **1383** suspectum haberi] suspicarier C — **1388** tibi possum] possum tibi C — **1391** e fibula pendeat] e fib. pendet P ; pendeat e fibula C — **1395** cultro meo eam] eam cultro meo C — **1398** præcideris] præscideris P — **1404** Te] Te autem C — **1405** possum] possem C — **1406** ante degustandus] adhibendus est ante C — **1414** ne flocci] non flocci C — **1415** imo despuo] *desunt* C — **1418** pronunciare] pronuntiare C — **1419** vesci] pro vesci P (pro *probably due to the line above*) — **1422** extrinsecis] *deest* C — **1423** et] *deest* P — **1428** deordinet] commaculat C — **1429** nostram] vestram P — **1433** ad lusum... provocabo] ridere faciam, regem meum appellabo terrestrem deum C — **1435** aulicalia] aulica C — **1436** hoc] id C — **1440** falsis] falsa P — **1441** moveri] movere C — **1445-1447** Signifero... Capricornum] Signifero, aliter si in virginem incidis, aliter si in scorpionem, aliter si in capricornum C : Signifero aliter ; si in *scorpionem* incideris, aliter ; si in *virginem*, aliter, si in *Capricornum*, aliter P — **1448** attinet] spectat C — **1450-1452** quarum... *præstans*)] quarum altera pars continet omnia C ; quarum altera continet omnia

(*scil* :) protendens, altera nihil : (*scil* :) præstans P *This is the most obscure passage of the play, and seems not to have been understood by either scribe. I take it that the words « protendens », « præstans » are not, as might be thought, examples of* voces contradictorias, *but are practically stage-directions : You must have hands like words of contradictory import, of which the one contains every thing (holding out his hand) the other nothing (offering the other hand)* — **1452** parasitos] parasitas P — **1453** & non ente] *desunt* C — **1455** hoc aliquid] aliquid C — **1458** sparsos... sæpius] sæpius sparsos capillos C — **1460** plures se in] in plures se C — **1462** quidem] *deest* C — **1464, 1465** bicornem.. indignam] *desunt* C — **1467** (*Pantofles*... φέρειν)] *desunt* C — **1468** circumferet] circumferat C — **1469** dicat] dicet C — **1471** studijs dignissima nostris] studio nostro dignissima C — **1474** & erudientissimus] *desunt* C — **1475** jam, jam, inquam] *desunt* C — **1477** potius] *deest* C — **1479** Perge.] per se P — **1485** *The parenthesis ends in* P *with the word* vocabulum — **1486** ex Epistolis... familiaribus] *desunt* C — **1487** plusquam familiares] diligenter C — **1489** selectissimas] electissimas C — **1490** gemmeas] *deest* C — denique] deinde C — **1493** repere] versari C — pervadere] vadere C — **1495** gustastis] gustatis C — **1497** tune] tunc C — **1498** didicisse aliquid non] non did. aliq. C — **1502** pugnis] punctis C — **1507** ergo caput] caput ergo C — **1508-1509** Diogenes... tibj] Diogenes es C — **1510** Carcer... Sed] Habes tu pluralitatem et totquot verborum. Sed nullitatem philosophiæ C — **1511** *Non... Sol*] Nonne Sol tibi videtur C — **1515** *Duncico ac Dorbellico*] *desunt* C *(half a line left bare)* — **1517** ut Neoptolemo apud Ennium] ut Neop. cum Ennio P; cum Neop. apud Ennium C — **1519-1520** Habes... philosophiæ] *desunt* (*having been introduced earlier*) C — **1523** Ergo] Ego P (*corrected in the Erratula*) — **1524-1525** Aut nega... possis] aut distingue aut nega aliquam propositionem, si potes C — **1527** Hem.] *deest* C — **1528** paterer... tuamque] patior C — **1533** languida & enervata] enerv. & lang. C — **1534-1535** propositiones tuæ sunt] sunt propositiones C — **1537** crepitacula] crepitalia C — **1539** agam] ego agam C — **1540** mallem] malim C — **1544** Hic.... ferat ?] hic... ferat C (*attached to preceding sentence*) — **1547** *Dro*] *Dor* P — **1553** *cibi* ?] *cibi*. P — placet... prætereo] placeat tamen sicco ista pede prætereamus C — **1554** contrapositio] contrappositio P — **1555** Physiologo] philosopho C — **1556** subalternatim] subalterantim P — **1558** jam promotus] jam permotus P (*corrected in the Erratula*) ; promotus iam C — **1561** duceret] esse duceret C — **1567** mihi jam] iam mihi C — **1574** Hæc] Næc P *(probably*

through Næ *above)* — **1577** ergo] ego C — **1578** acquiescere possis] pos. acq. C. — opportuno] oportuno C — **1582** tandem] *deest* C — **1583** mansuetudinis] bonitatis C — **1585** divinissimi] dignissimi P — sæpe sum] sum sæpe C — **1587** votis opto ardentioribus] velim et opto esset in propinqua potentia C — **1588** gravem securim] gr. securem P : graviorem securim C — **1589** deliciæ] delitiæ C — **1590** *Cupidineam*] *deest* C — **1594** intueri] intuerier C — **1597** Aliquando] Aliquando, aliquando C — **1598** occurrent] occurent P — **1599** tortores] tortorijs P — **1600** monstrosi] monstrosa C — **1602** Mæcenas] Mecenas C — **1606** radijs nocturnis] immissionibus istis amatorijs C — **1610** jam] *deest* C — **1611** generetur] gen. jam C — **1612** Num] Non C — **1615** confortativum] comfortativum C — **1622** fabula] fabella C — **1624** disceptetur] disceptatur C — **1628** incredibili] *deest* C — **1627** quia] qui C — acute] *deest* P — **1634** *sunt ad finem*] ad finem referuntur C — Deinde] Denide P — **1639** Ipsitatem] Ipsitatem ; P — **1643** es... finium] est C — **1644** supponitur] supponit C — **1645** inhæsivam] certam C — **1650** in orbe terrarum] in omni cœlo et terra C — **1651** iam modo] dudum C — **1662** derelinquam] deseram aut derelinquam. Quapropter ruat cœlu*m*, dehiscat ab imo tellus, fremant et frendant omnes licet, tu est centru*m* meu*m*, cui quo su*m* coniunctior, ego magis sum in loco naturali C — **1665** secundum... absurdam] *desunt* C — **1667** est æquipollens] æquipollet C — **1670** μικροκόσμος] microcosmus C — **1678** *Lud.*] *Lyd.* P ; *Lyd. (corrected into* : *Lud.)* C — licet] *deest* P — **1685** ore] C *adds* : (quod plus millies audivisti) — **1687** potest] possit C — **1687-1688** Non... præ... vnus] Non sum vnus de multis, sed e multis vnus C — **1690** dicunt] dicuut P — **1692** quam... *pili)*] quam crines in capite C — **1693** Quis] Quis est C — **1694** Quis... floridus ?] quis est in dialecticorum dumetis doctus ? C — **1696** Pedantius] *In* C. *the speech is continued* : quis omnibus scientijs saginatus ? nonne Pedantius ? quare meum vellus aureum si mecum diurna nocturnaque manu versari velis, docta fies inde in vniversa Encyclopædia — **1697-1701** *desunt* C — **1702** iste] ille C — posset] possit C — **1703** eum recusares] recusares nubere C — **1703-1704** Ciceronianus & Terentianus] Aristotelicus et Ciceronianus C — **1704-1705** & plorans... hora] eadem qua natus est hora libru*m* poscet darier sibi C — **1706-1717** *Dro...* marito] *desunt* C — **1718** Quod] Quid P — anatomiam] anotomiam P — **1720** et] *deest* P — **1721** nervos... &] *desunt* C — **1724-1726** eum... quia] ex eo esse hunc raru*m* viru*m* quod — **1727** filij suj huic] ei filij suj C — est] sit C

— **1730** sensum tibi] sensum C — **1735** minus gratus hic] gratus hic minus C — **1742** meum] *deest* C — **1743** mihi molestus] mol. mihi C — **1747** non] haud C — **1755** hæc vt sciat quamprimum Crobulus meus curabo C — meus] meus, P — **1756** hac] omni hac C — **1757** oppositum] *deest* C — **1758** fœmina] C *adds* : cui prorsus nihil rei est cum hac concretione mortali — **1760** vanitates] inanitates C — **1765** *Quartus*] *Quarta* P — **1771** etenim] enim C — propter] præter P — **1778** istoc verum] ver. ist. C — **1779** docte] tecte C — **1780-1781** exsiccavit... jam] exiccavit iam mihi C — **1781-1783** postquam... *vbi*] amare postquam occepi semel : maciem iam vides membrorum omnium vbi C — **1784** possum] C *adds* : ut potui — **1785-1786** Metuo... hei] *desunt* C — **1787-1788** fortunatus contra] cont. fort. C — **1789** ad vesperum usque] usq. ad vesp. C — **1791** hominibusque] C *adds* : omnibus — **1794** laboribus exantlatis] doloribus exantl. meis C — **1795** haud... tristior] (quæ mihi et bonis omnibus charissima esse debet) nequaquam tamen tristarer C — **1796** saltu] saltem P — **1799** novos] novas C (*which should probably have been adopted*) — **1800** Cupido potens,] Cupido, potens P — **1804** hoc me] me hoc summe C — ligarint] ligarunt C — **1811** est] sit C — **1812** fustiferorum... Armigerorum] *desunt* C — **1815** hæc] *deest* C — **1816** consiliorum meorum] astutiarum mearum C — **1817** Ratio] Rario P — **1818** veluti] velut C — **1819-1821** Deinde... largitione] *desunt* C — **1822** astutiarum mearum] consiliorum meorum C — **1829** intus consultant] cons. intus C — **1829-1830** Muti... *Aldermannj*.] *desunt* C — **1831** esse] esse tuum C — **1833-1834** Iterum... Imperatoria] vt discas demu*m* revereri persona*m* ista*m* : Sed progredere inventio, optime tu partes tuas agis C — **1836** Crucem ?... compendium] et suspendium mihi compendium est C — **1837** nequeo... lugere] neque est satis tuam urgere C — **1838** exenteras] exantlas C — **1841** dent] duint C — **1841-1842** Quid... *Consules*] quid vel dictet ratio vel probet iudicium C — **1844** metallum] metallum sane C — **1847** suaviter] plausibiliter C — **1850** sapiens] sapidum C — **1855** numquid] nunquid C — **1862** *Cro*. Quæso... dimicant] *desunt* C — **1864** certe] hercle C — **1868** spectatorum] iudicum C — **1869** inglorium] *deest* C — **1870** Pulchre] Pulchre quidem C — **1873** ab... est] segregatus ab hac terrena fece affinis cœlo sit C — **1876** deprimenda sit] deprimatur C — **1879-1880** *Cro*. Ædilium... cohors] *desunt* C — **1884** tibi] tibi est C — **1887** Itane ?... Sed] At C — **1889** vel me] me P — **1890** nummos] *deest* C — **1891** es] es, fatue C — **1900** *Quartus*] *Quarta* P — **1904-1905** docebat... am-

bulans] *desunt* P — **1905** cum] proprijssima P — **1906** qui] quia C — **1908** istoc] iste C — **1910** Pertexe] Pærtexe P — **1931** nam... est] quæ causa est et principium C — **1932** nam absentia] absentia siquidem C — **1932-1933** nam ideo] et ideo C — **1933** nam] *deest* C — **1934** nam ab istis] a quibus C — **1935** aut] et C — **1936** hæc... solide] subtiliter hæc atque adeo stolide C — **1938** habere... verborum] verbis C — **1939** *subsistentijs*] substantijs C — **1940** inhærentijs] C *adds* : suis — **1940** Percipis] Precipis P — Ha ? spero] sane C — **1942** sciam] cernam C — **1945** vultum] vultumque C — **1945-1946** auriculas... grossa] *desunt* C — **1946** physiognomiæ] physnomiæ P — **1947** &... disciplinabilis] *desunt* C — **1952** facie] forma faciei C — **1955** vitreo] *deest* C — sicut... mea] *desunt* C — **1955-1956** Quæso dic mihi] *desunt* C — **1959-1960** avidis auribus] *desunt* C — **1962** ejus] eius omnia C — **1965** me dico] dico me C — non] iam non C — **1970** entelechia] energia C — **1971** istis sub] sub istis C — **1975** anima Socratis] Soc. an. C. — **1978** est] *deest* C — his siste] hisce P — **1981** divinitus nobis] nob. div. C — summum credo] credo summum C — **1983** loqueretur] necessario loqueretur C — **1987** in] *deest* C — **1989** quam] ac C — **1991** responderet istis] istis resp. C — **1995** Noster] Meus C — **1995-1996** rationes... *Poetarum*] argumenta colligere C — **1997** Grammaticalibus] Gramaticalibus P — **2001** sufficiant] sufficiunt C — **2007-2008** Qua in] In qua C — **2009** questus] quæstus C — **2010** nostra] tanta C — **2010-2011** revivescerent] reviviscerent P — **2012** dum ego] *once only*. C — **2014** Persuasi] Persuasit P — **2016** Quod] Quid C — **2017** sic non] non sic C — **2018** esset] *deest* C — **2020** ut] et C — cum Regibus] ut ille C — **2022** ruerem, prosternerem] *desunt* C — **2027** indixerit] indicat C — **2029** tantopere] tantopore P — **2036** *Intrant Tuscidilla, Lydia*] *desunt* C — **2037** querimonias] queremonias C — **2039** moverunt] movebunt C — **2058** nonne] non P — damnatam] damnatum P — **2060** hercle mihi] mihi hercle C — **2062** male] *deest* C — **2065** occasio] occasia P — **2074** tuis] cuius C — **2075** sit] esset C — in] *deest* C — **2075-2076** habitarem perpetus] perp. hab. C — **2078** orbis] orbus P — **2079** in via facundus] facundus in via C — **2080** experiri... aliter)] experiri)... aliter P — **2080-2081** Enimvero] Etia*m* C — **2083** &] sacrifico et C — **2093** liberatus... parte] aut omnino aut maxima ex parte liberatus C — **2097** remisque] et equis C — **2102-2103** emollirem] mollirem C — **2107** est] *deest* C — **2110** cognosceres tu] tu cogn. C — **2110-2111** quam bellæ] quamque bellæ C — **2111** appetant] appetunt C — **2114** istum] istam P — Pompam] Popam P

— **2118** omnes] *deest* C — **2119** mortalium] alteri C — **2122** custodivi] costodivi P — tectam] C *adds* religiosissime — **2124** jam] in C — offero] affero C — **2126** duint] *deest* P — **2129** omnibus] omnibus simul C — **2132** Ego] Semper ego C — **2137** cecinit] dixit C — **2142** judicij).] *No full stop* P — **2145** me] in C — **2147** quia vestibus] qui vestibus C — **2151** labellis] labiijs C — **2152** non *Mussas* sed] *desunt* C — **2153** potabile] patabile P — **2165-2166** &... ejus] *desunt* C — **2168-2169** *Ad corvos ! Crobole*] *desunt* C — **2176** mora trahit periculum] bis dat qui cito dat C — **2177-2179** *Semper*... vltima)] *desunt* C — **2180** restat nobis] nobis restat C — **2181** Charondas] Charendas P — **2183** *Lud.*] *Ped.* Papæ! jugulasti hominem. Triginta *etc* P. — **2183-2191** *Lud.* Papæ !... Vnde ?] *Lud.* Papæ iugulasti hominem : hunc solve nodum. *Pæd.* Iam animus est in bivio : scrupulus hic me male habet C — **2192** *Lyd.*] C *gives the speech to* Fusc. (Tuscidilla); *I am sorry that I have not done the same* — **2195** numquid] numquis P; nunquid C — **2197** Hos] quos C — **2199-2200** ornaverim... deauraverim] accommodaverim C — **2204-2205** componere licet] licet comp. C — **2205** mea] *deest* C — **2207** tibi me] me tibi C — **2208-2209** quoddam] quiddam C — **2212** vmbram] vmbra*m* essentiæ C — **2214** adventantem procul] procul adv. C. — **2222** Gilbertvs] Mercator pannarius C (Merc. *prefixed to his speeches*) — **2223** nomen] nomen huiusce Pædantij C — **2225** sedes seorsim] seorsim sedes C — tribuere nequeam] neq. trib. C. — **2224-2228** alium... convenire)] alium quem oportet convenire C — **2229** astutum] sed astutum C — **2230-2233** Augebo... *Pedantius*] ideoque nigrescit interim propterea : sed Pædantius hic ubi demum latitat. P. P. P. Pædantius. C — **2233** possim] possem C — **2234-2235** O... folium] *desunt* C — **2240-2243** Adhuc... ternaria] *desunt* C — **2242** Atat] At at P. — **2246** nuper] olim C — **2247-2249** vnico... deturbare] refutare sedibusque suis deturbare vnico meo hoc reliquos quoscunq*ue* illoru*m*. Lubet hic reminisci eoru*m* temporu*m* quandoquide*m* nunc etiam et cum plerisq*ue* alijs et cum isthoc eodem adhuc pugna maneat, fortasse etiam gravior. C — **2251** nostrj] mei C — expugnet] oppugnet C — **2252** turrim] turrem C — **2253** advorsum] adversam C — **2259** laneos] *deest* C — **2260** sed etiam] sed etam P; sed etiam (nam sunt imprimis lautissimi) C — **2262-2263** Namque... *Templarij*] *desunt* C — **2264** cum] non P — est persolvendum] pers. est C. — **2265-2267** Si—es]Tum, quis es tu? C — **2269-2270** subrepunt... Quod] solent irrepere circumquaq*ue* et C — **2270** in platea] *desunt* C — **2272-2273** Eorum... inquit] quorum tame*n*

quidam non ita verecundi istum in modum. Quid opus C — **2274** Quid] *deest* C — **2276** morsu] C *adds* Istiusmodi autem nos vicissim : Hanccine propter nostra summa in vos merita refertis indigne gratiam ? — **2276-2277** percommode... mej] huius percommode puerulum C — **2278** istuc] isthic C — **2279** Miror] Miror multum C — **2280** nuncius] nuntius C — **2282** profundam] profudi C — **2285** dolis] artibus simulatorijs C. — **2289** istuc... illis] istac quin iste nu nam [*the two latter words not clear*] in illisce C — **2295** quodammodo] quodammado P — **2295-2296** esse te,] esse, te P — **2297** (nisi... *Oppidanus*)] *desunt* C — neque vero] nec etiam C — **2299-2300** diligentius paulo] dilgentius paulo P ; paulo diligentius C. — **2301** ocreatus non es] ocreatum esse est habitus peregrini C — **2302** clarissime] charissime C — doctos] C *adds* : amicos nostros — **2303** es] tandem es C — **2304-2305** Volumen... pretij] *desunt* C — **2307-2308** Adhuc... solutum] *desunt* C — **2309** Videon'] Videon, P — **2311** quique fuerunt] *desunt* C — **2313-2314** (nisi... debentes)] multo minus fidentes tibi C — **2314** serio] C *adds* : siquidem summopere id scire cupio — **2316-2319**] *These two speeches are wanting in* C — **2320-2321** Vtinam... probe] Vtinam adesset, te castigaret ; aut *etc* P. — Men' rogas, utinam adesset nisi te ob istas tuas nugas castigaret, ego illum castigarem C — **2324** abi] ac C. — **2326** nuncio] nuntio C — **2328** quopiam] quoquam C — conspicarier] conspicier C — **2329** hunc] hinc C — **2331** jam] mihi jam C — **2332** inultum] multum P (*corrected in the Erratula*) — **2339** Vbi, ubi] Ubi C — **2340** virum] vestrum C — **2343-2344** flocci vendulo... possent] sanguinolento carnifice iure dici possint C — **2345** cui] in quo C — **2347** habe tibi] habi tibe P — **2350** fallax est] est fallax C — **2353** verborum] verborum meorum C — suspicax] suspiciosus C — **2354** vere] *deest* C — **2356** terrarum] *deest* C — **2356-2357** deportarem, si] perambulans deportarem si tu sic C — **2364** extus] extra, si vis C — **2369** conscriptos] conscriptas C — sed] *deest* C — **2372** vel] *deest* C — **2374-2384** Et... obsecundabit] *desunt* C — **2385** aliud] alios C — **2387** isto... hortatu] istac opus sit oratione C — **2389** intelligo satis] tametsi intelligo C — **2391** Nimis... facis] Ni taceas, nequicquam faciam C — **2392** &... mortali] nulli C — **2394-2395** Nec... rogaturos] *desunt* C — **2396-2397** ipsi... manus] *desunt* C — **2399** ut] *deest* C — **2400** Putasne... fuga] Diffidisne igitur honestati meæ C — **2402** *deest* C — **2403** Fiet... dicitur.] Sic est. C — **2406** seu battologiam] *desunt* C — **2407** synonyma] synonima C — **2408** *faveat cœptis*] cœptis faveat C — **2410** Abeo... redeo] Mox

hic adero C — **2411** dum] interim dum C — **2412** quid] quod C — **2412** pensumque] personamque P — **2419** optimæ] optime P — **2422** si] si isto C — beasti] equidem beasti C — **2424** institutisque tuis] *desunt* C — **2426** meæ] meæ gravissimu*m* C — **2427-2428** *Serio*... hoc] quo in C — **2430** gravidum pregnansque] plenum C — **2435** plaustrum ineptiarum] quanta*m* vultis stultitiam C — **2439** est] *deest* C — ac Imperatorium] *desunt* C — **2443-2444** vel... sublimius] *desunt* C — **2445** tantopere] tantopore P — **2447** potius exprimendum] exp. pot. C — **2454** Quid... ha !] *desunt* C — **2461** (tua... authoritate)] (tuam magni æstimans authoritatem) C — **2465** raro] aut raro C — **2469** particulam] portiunculam C — **2470** Ita] Sic C — **2475** etiam] etiam aliquando C — **2476** in manibus habemus] hab. in man. C — **2477** vel... tertia] *desunt* C — **2480** addatur] additur C — **2482** &... etiam] etiam & lingua sunt C — **2483-2484** Eho... Lydiam] *desunt* C — **2485** ijs diutius] diutius in ijs C — Calepinum] Callepinum P — **2486** qui... pulcherrima] *desunt* C — **2487** satisfecerit] satisfaciat C — **2491-2492** *Par*... Recte] *desunt* C — **2493** erant] erunt P — **2495-2497**] Inde... superamus] *desunt* C — **2500** vel laudat] laudat C — **2501** Metonymice] Metonimice C — **2503** periphrastice] periphrasticως C — **2504** *Par.*] *Pra.* P — **2508** diceret] dicerem P — **2517-2518** (ut... omnia)] *desunt* C — **2520** esse possit] potest esse C — **2524** laureatissimi] laureatssimi P — **2522-2525** sed vnum... lingua] nam si vel laurus, vel laurea quæ dicitur tanqua*m* laudea vel laureati vel lauriferi vel bacchalaurei cum lingua C — **2527** ille] *deest* C — **2527-2528** Tu... naufragium] *desunt* C — **2534** Pedanti] *deest* C — **2536** *deest* C — **2537** Ne... quidem] tu ne respicere C — **2538** quæso ignosce] ignosce quæso C — **2539** non] te non C — **2540** nos ?] nos P — **2541** *hostis*] hostis sum C — **2542** apud... olim] olim apud antiquos C — **2548** adsis] sis C — **2554** semperque] semper C — **2555** contueri] contuerier C — **2557-2559** vultum... alia] *desunt* C — **2560** adferre] adferri P. afferre C — **2562** Tu... Parille] tu iam ingredere C — **2567-2636** Vides... scio] *Pædant.* Certe difficulter admodum scripta eni*m* sunt vti vides raptim et negligenter. *Merc.* Perlegas quæso has paucas lineas. *Pæd.* Tu non putas me posse legere ? *Merc.* Imo scio te etiam intelligere posse C — **2574** Officiorum] officiorum P. — **2584** obmurmurabant] obmumurrabant P — **2610** *In place of the second* S. S. P. *we have* S. S. S. *in* P *while in* C (*as stated above*) *the whole passage is wanting. It seems clear from the context that we should read* S. S. P. — **2628** Virgilio] Vrgilio P. — **2638-2653** Sed ego... age] *Merc.* Ergo ne pute*m* te negligere, lege obsecro, intellige, solve. C —

2655 unum sibi] sibi unum C — **2656** &] sicque C — **2657** Haud aliter] Sic C — interrogatione] materia C — **2663** putas] putes C — **2664** ut omnia] *desunt* C — **2665-2666** a... latere] itaq*ue* a tua sententia C — **2666** statuo] possu*m* C — **2669** cares] caret C — **2671** loquitur... boni] loquatur C — **2673** sibi aliter] aliter sibi C — **2674** ne] non C — severe & Stoice] rigide (o bone) C — **2676-2677** &... censuram] violentiam C — **2682** optimas] optimus C — **2683-2684** pecunias... optimus] et retribuas denuo C — **2686** differtur] defertur P C — **2690** nundinas] merces emendas C — **2692** Sed... πάρεργα] Verum mittamus, ista parerga sunt C — **2693** matrona] fœmina C — eam gravidam] jam gravidum P — **2694** Iuno Lucina] Iuno, Lucina P — **2696** dicta] dicta docta C — **2697** Ciceroniana] Cic. sint C. — Dromodotus] Dromidotus P. — **2697-2698** est... quovis] vel Dromone quovis est C — **2700-2701** Merces... sententijs] *desunt* C — **2703** vix] *deest* P — **2711** nummos paraveris] par. num. C — **2718** *brutalibus*] ruralibus C — **2723** Mediocriter ?] *deest* C — mediocritas] medietas C — **2729** per... *Anaphoram*] *desunt* C — **2731** planetæ nuptiales] nup. plan. C — **2734** elemento] elementativo C — **2736** occulti, &] oculti, & P. — **2745** tristem] triste P C — **2747** Amatne] Amat nè P — **2751** hujusce Solis mei] huius meæ C — **2756** facient] faciunt C — **2760** aliqua] *deest* C — **2762** ponunt] ponant C — **2763** cupierat] cupit C — **2765-2766** extenditur. Ha, ha, he] dilatatur C — **2767-2768** Quid rides... gravitas] Sed fuge procul nimietas omnis, a nobis requiritur gravitas C — **2772** ego] ego etiam C — **2774** Heu. hei] *desunt* C — **2777** fortasse] *deest* C — **2779** ejus quodam impetuoso] quodam imp. sui C. — **2786** *cucullatus*] *deest* P. — **2787** miseram] miserum P — **2793** est mortua] mortua est C — mea etiam] etiam mea C — **2794** Iam] Et certissime iam C. — **2797** alterum] aliud C — **2799** itaque] ita C — **2800** moritur] morietur statim C — **2801** non pigeat] tum piget C — **2803** ergo res] res ergo C — **2804-2805** *desunt* C — **2805** incomparabilis] imcomparabilis P — **2808** *ego*] ego, vir devotissime C — liceret] liceat C — **2813** et] *deest* P — **2815** opportune nobis] oportune C — **2816** Aureum] *deest* C — **2817-2819** cui... etiam] argenteu*m* licet, tamen testem fidelem amoris erga te sui quæ C — **2824-2825** antequam... attigerat] *desunt* C — **2825** mea, quam] meaq,nam P — **2826** perpetuo] propetuo P ; C *adds* : antequa*m* portu*m* suu*m* me conspicere potuit — **2826-2838** Iam... dicit] *desunt* C (*Drom. 's speech beginning* Nihil *etc*) — **2839** corrumpitur] corrumpatur C — **2839-2840** hac... Sphæra]

hoc hemisphærio nostro C — **2843** pervenisse] devenisse C — **2844** vestrum ovum hic] hic vest. ovum C — **2846** oro] te (siquid vnquam promerui et sane promerui vt me omnes amarent) oro C — huiusce Virginis] puellæ huius C — **2848** Sancte... nobis] *desunt* P — **2850** pretij etiam] et. pret. C — **2851** docti sciunt] sci. doc. C — **2853** vivebas] videbas P C ; *See note* — virebas] virebas mihiq*ue* quasi sanguinem ebibisti C — **2853-2854** mihi succenseas, obsecro] succ. obs. nobis C — **2855** marmoream] *deest* C — **2856** caballi sui] *desunt* C — **2857** conficere] conficere statui prius C — **2858** eaque] ea C — **2860-2861** LACHRYMAS MVSARVM] *These words are not distinguished from the rest in* C — **2865** simul] una C — **2866-2868** Plurimas... incolumem] *In* P *this forms part of the speech of Tuscidilla preceding* — **2866** virgines antehac] antehac et virgines C — **2867** hæc] *deest* P — **2868** fata modo seruent] modo servent fata C — **2869** vita hæc] hæc vita C — **2874** vivam] utinam P — **2878** quasi] sed quasi C — **2879** noluit ut lugeres] vel ut lugeres noluit C — **2882-2884** Possum... prandij] *desunt* C — **2885** jussit tria] tria iussit C — **2886** vel ut] velut P — **2887** vel ut] ut vel P — **2891** componi] confici C — **2893** quantitas] quantititas P — **2894** etiam] etiam et identitas C — **2900** exijsti] excessisti C — **2901** suffulciantur] suffulciuntur C — **2902** Academia vestra] ves. Ac. C — **2906** ac... me-ipso] *desunt* C — **2915-2919** Præterea... Aristotele] *desunt* C — **2921** deseras] desereres C — **2922** afferat] ferat C — **2923** suadet] monuit C — **2924** Sic... Proficiscar] Certum itaq*ue* est profecturum me C — **2925** oras] terras C — **2928** epulas] et epulas C — **2929** abscesserit] abcesserit P — **2931** *Longum*... formosa] *desunt* C — **2933** illorum] istorum C — **2934-2936** Vale vicina... amiserit] vale tu quæ dudu*m* introijsti vidua, na*m* ego ia*m* etia*m* sum viduus. C — **2938** distinctiva] *deest* C — **2939-2940** redeo... naturaliter] redibo C — **2941-2943** Vale Dromodote... Lydia] Vale pædagoge salve mortalium fortunatissime C — **2944** sponsus lætissimus] *desunt* C — **2945-2946** verbivendulum hunc illusum] illusum istum literatu*m* C — **2946** gaudetis meum gaudium] gaudium gaudetis meum C

Notes.

Copperplates of Pedantius and Dromodotus.

The artist's name is not given. The portraits are in the manner of Thomas Cecil or William Marshall. If the portraits were executed for the publication of the play in 1631, it would seem that the dress was made to belong to a rather earlier period. Dromodotus' legend *Videtur quod sic* is a phrase characteristic of scholastic disputation : cp *Pedantius* l. 1930, 2836 *n*. Similarly Pedantius' legend *As in Præsenti* is a tag characteristic of the grammarian. Lily's Grammar *(De Latinorum nominum generibus, de verborum præteritis* &c, Basil, 1532) has on p. 28 v : « *Gvlielmi Lilii de simplicium verborum præteritis* — *Prima coniugatio* — As in præsenti perfectum format in aui ».

Pedantius' portrait shows his books standing, as was usual in old libraries, with the edges of the leaves in front, and the titles inscribed on them. The books again are characteristic of the schoolmaster-rhetorician : two volumes of Cicero, Nizolius (cp *Ped.* 793), Calepin (cp 2485), Cato's *Distycha* (quoted 2065, 2084, 2637, cp. 2586 *n*) and *Flores Poetarum* (cp 1996).

As has been stated in the Introduction (p xvii), this portrait since the latter half of the 18th century has been repeatedly said to represent Dr Thomas Beard of Huntingdon. But no good evidence of this is given. The *raison d'être* of the portraits of Pedantius and Dromodotus is the fact that the 1630 edition of *Ignoramus* contained a portrait of the hero of that piece (also with a shelf of characteristic books), and all three portraits are no doubt equally imaginary.

Titlepage of the edition of 1631. «*Excudebat W. S.*» i.e. William Stansby, Master Printer 1597-1639. See Sayle, *Early English Printed Books* II, 634, 657. The border is Elizabethan. At the top are the arms of England and France quartered; below, the Tudor rose surmounted by a crown, the fleur de lys and crown, « ER », each letter crowned, and a phœnix rising from a crown.

Pedantius de Se. These lines were of course written in connexion with the publication of the printed play in 1631. From the comparison drawn between this play and *Ignoramus* (in which Rosabella figures) we conclude that it was the success lately achieved by *Ignoramus* in printed form which led to the printing of *Pedantius*. The play *Ignoramus*, written by Geo. Ruggle, Fellow of Clare Hall, was acted before King James I on 8 March and 13 May 1615, but was not printed till 1630, when it was put forth by John Spencer, London, with an imaginary portrait of Ignoramus as a frontispiece. A second edition appeared before the end of the year.

37 *humeros vibrare natesque.*
Mantuan (J. B. Spagnuoli), *Ecl.* IV (of woman) : Incedens humeros discit vibrare natesque.

41 *expansis manibus.* Cp. 1156 *pleno cum complexu brachiorum.*
Dekker, *Wonder of a Kingdom* II. 1: death... Spreads her arms abroad to welcome him.
Shakespeare, *Troilus,* III. 3, 165 : a fashionable host That... with his arms outstretch'd, as he would fly, Grasps in the comer.

42 *assentatiunculis.* The word is used once by Plautus and once by Cicero.

48 *seruum te simules.* There is a similar situation in Fraunce's *Victoria,* where Pegasus, a slave, assumes the part of Victoria, in order to be courted by Onophrius the pedant. *Victoria* III, 7, 7, etc.

51 *alter Ego.* Cic. *Ep. Fam.* VII. 5.

70 *Hoc,* sc. « Hoc age ».

74 *ista.* The pronoun *iste* is used throughout the play much in the sense of *hic.* Zarncke makes the same remark of the Latin of the 15th century generally (*Die Deutschen Universitäten* I. p. 239.).
ero tibi patronus et pater.
Cp. Ter. *Ad.* III 4 10, tu es patronus, tu pater.
Plaut. *Capt.* II 3 84, tu mihi herus nunc es, tu patronus, tu pater.

90 *seruulos,* sc. pediculos.

93 *supparasitarier.* Plaut. *Amphit.* I, 3, 17, etc.

98 *si exercitum alere possem meis sumptibus.* Cic. *De Off.* I, 25 : Crassus negabat ullam satis magnam pecuniam esse ei, qui in republica princeps vellet esse, cuius fructibus exercitum alere non posset.

111 *iuuans pater.*
Cp. H. Cornelius Agrippa, *Of Occult Philosophy* (trans. 1631) III, LXIII, 547 : amongst the Latines he is called Jupiter, as it were an adjuvant father.

134 *summa summarum.*
Cp. Plaut. *Truc.* I, 1, 4., Sen. *Ep.* 40, *fin.*

136 *idque tibi mea fide præsto ; totique reipublicæ.* Dr Reid of Cambridge writes : « With the substitution of « Academiæ » for « reipublicæ » these words occur in the formula of presentation for degrees in our Senate House ».

139 *sacer, totus, totus, quantus, quantus fui.*
G. Harvey. *Grat. Vald.* iv, 8 : quantus sum denique quantus, Totus ego, totus Risus Ludusque Iocusque.
Ter. *Adelph.* III, 3, 40 : Tu quantus quantus (= all over) nil nisi sapientia es.

141 *ne* = « ne.. quidem ». Cp. 249 *et passim.*

142-144 *ni cibo & potione vincias apud... habebis.*
Plaut. *Menæch.* I, 1, 11-13 : Quem tu asservare recte, ne aufugiat, voles, Esca atque potione vinciri decet. Apud mensam plenam homini rostrum deliges... Facile asservabis dum eo vinclo vincies. Ista istæc nimis lenta vincla sunt escaria...

165 *chartis pictis, globulis... alea,* « cards, marbles (?), dice ».
The Statutes of St John's College, Cambridge, 1530 (ed. Mayor p. 138) forbid such games : « nemo sociorum tesseris, aleis, taxillis,

chartis aliisve ludis... prohibitis utatur præterquam solo Nativitatis Christi tempore... Discipulorum vero neminem dictos ludos exercere ullo unquam tempore permittimus, aut intra collegium aut extra ».

Cp. G. Harvey. *Grat. Vald.* IV: Alea num nocuit? num tessera? num tibi iactus Fortuiti detrimento; chartæque fuere Depictæ?

184 τὸ πᾶν *Vniversum.*

Macrob. *Somn.* I, 17: totius mundi... descriptio est: & integrum quoddam universitatis corpus effingitur, quod quidam τὸ πᾶν, id est omne, dixerunt.

Kaulich, *Entw. der scholast. Phil.* I, 104 quotes Joh. Scotus, *De div. nat.* 1, 1, 24: generalissimo... genere quod a Græcis τὸ πᾶν, a nostris vero universitas, appellari consuevit.

Donne, *Letter to Mr R. W.*: if — as all th' All must — hopes smoke away.

185 *video... intromittendo species, non extramittendo radios.* Cp. 439: *oculi fascinati radijs formæ intromittunt speciem pulchritudinis in phantasiam.*

Cp. J. C. Scaliger, *de Subt.* CCXCVIII, 16: Magna fuit apud antiquos de videndi modo controuersia. Alii docebant ex oculis exire spiritus: alii contra in oculum subire species. Ac prioris quidem sententiæ fuerunt architecti omnes optici et philosophi veteres vsque ad Aristotelem. A quo cum sint castigati...; CCCXXV, 5: Ille (Plato), sicut et nos, a rebus effluere species ad oculos scribit in Timæo... Ut iam... frustra sint qui ex oculorum radiis eliciunt visionem.

E. Charles, *Roger Bacon*, p. 236 (speaking of mediæval ideas of the senses): « En premier lieu, et c'est l'explication vulgaire, l'agent émet l'espèce de lui-même, *speciem a se emittit,* explication inadmissible » (according to R. Bacon).

And. Cæsalpinus, *Peripateticarum Quæstionum* (Venet. 1571) 125 C: Qui putant visionem fieri per emissionem radiorum ad rem visam nullas huiusmodi difficultates patiuntur.

Izaak Walton in his *Life of Sir H. Wotton* writes that Wotton about 1585 lectured at Oxford on the Eye and « fell to dispute this Optic question, Whether we see by the emission of the beams from within, or reception of the species from without? »

Donne, *An anatomy,* l. 315: [Souls] did from her [i.e. harmony] into our bodies go, As to our eyes the forms from objects flow.

188 *Corpus simplex, sphæricum, perpetuo mobile quod vocamus Cœlum.*

Macrob. *Somn.* I. 17: coeleste corpus.. semper in motu est & stare nescit; I. 14: sphæræ maximæ, id est, ipsius cœli.

Donne, *An anatomy*, 251: We think the heavens enjoy their spherical, Their round proportion, embracing all.

189 *Hoc centrum mundi.. dictum Terra.*

Cp. Shakspeare, *Troilus* I. 3. 85: The heavens themselves, the planets and this centre Observe degree.

Waller, *To the King*, 1626: Shou'd Nature's Self invade the World again And o'er the Center spread the liquid main.

191 *Subterraneum quoddam concavum in quo.. habitant isti Dæmones.*

Aquinas, *S. Th.* I. 64. 4: dæmonibus duplex locus pœnalis debetur.

Unus quidem ratione suæ culpæ & hic est infernus : alius autem ratione exercitationis humanæ & sic debetur eis caliginosus aer.

Milton, *Il Pens.* 93, 94 : And of those demons that are found In fire, air, flood, or underground.

Burton, *Anat. of Mel.* I. 2. 1. 2 (on Subterranean Devils).

Donne, *An anatomy*, 295 : If under all a vault infernal be — Which sure is spacious, except that we Invent another torment that there must Millions into a strait hot room be thrust.

193 *Scio non posse probari ex Aristotele ullos esse diabolos.*

Aquinas, *S. Th.* I. 115. 5 : circa dæmones fuit triplex opinio. Prima Peripateticorum qui posuerunt dæmones non esse.

197 *Vestigia figunt nobis contradictoria.*

Cic. *Somm. Scip.*: duo (cinguli) sunt habitabiles ; quorum australis ille in quo qui insistunt adversa vobis urgent vestigia.

Peacham, *Compleat Gentleman* (1627) p. 63 : Lactantius and S. Augustine could neuer bee perswaded that there were Antipodes or people going feete to feete vnder vs.

199 *Substantiæ cui nihil contrariatur.*

Kaulich, *Entw. der schol. Phil.* quotes Abelard, *Oeuv. inéd. Dialectica* p. 174 : Nulla... substantia in se contraria dicitur alteri.

200 *Mundus regitur lite & amore.*

Cp. H. C. Agrippa, *Of occult philosophy* I. XVII. 38 : Heraclitus professed that all things were made by enmity and friendship.

215 *Cerebrum..datum est ad refrigerandum calorem cordis.*

Arist. *De part. anim.* II. 7. (Casaubon) : cerebrum igitur calorem feruoremque cordis moderatur & temperiem affert.

A. Cæsalpinus, *Peripatet. Quæstionum* 112 B : ostendimus enim cerebrum refrigerationis gratia datum esse.

Sylvester, *Du Bartas,* (1608) p. 58 : the Brain Doth highest place of all our Frame retain, And tempers with it's moistfull coldnes so Th' excessiue heat of th' other parts belowe.

229 *trium miliarium :* the supposed distance from the University to the place where Pedantius lives.

231-232 *corpus hoc.. moue ocyus.*

Ter. *Eun.* v. 3. 3 : moue vero ocius te.

233 *Corijs bubulis.*

Plaut. *Poen.* I. 1. 11 : in tergo meo Tris facile corios contrivisti bubulos. *Amphit.* IV. 3 (scena supposita) 2 : Faxo ut bubulis coriis onustus sis.

239 *nunquid. Num, nunquis,* etc. are used in the play to introduce questions, where no expectation of a negative answer is implied. Zarncke makes the same remark of the language of the *Manuale Scholarium* of c. 1480 (*Die Deutschen Universitäten,* I. p. 229.).

243 *Istae* (sc. *virtus et ars*)... *sunt... effectrices veræ nobilitatis.* Perhaps a parody of Erasmus, *De civilitate morum puerilium,* Lipsiæ 1532 : Pueros decet omnis modestia & in his præcipue nobiles. Pro nobilibus autem habendi sunt omnes qui studijs liberalibus excolunt animu*m*. Pingant alij in clypeis suis leones, aquilas, tauros & leopardos, plus habe*n*t veræ nobilitatis qui pro insignibus suis tot possunt imagines depingere quod [quot ?] perdidiceru*n*t artes liberales.

Cp. Seneca, *Ep.* XLIV : Non facit nobilem atrium plenum fumosis imaginibus... Animus facit nobilem.

243 *radicales & fundamentales.* Cp. 696.

Schreger, *Studiosus iovialis,* Termini philosophici : *Formaliter* est quando sensus est, ipsam rei formam adesse. *Fundamentaliter & radicaliter* quando forma nondum quidem adest, adest.. tamen fundamentum & radix illius formæ.

245 *sentis ut sapiens, loqueris.. ut vulgus.* Cp. Ascham, *Toxophilus. To alle gentle men* : He that wyll wryte well in any tongue, muste folowe thys councel of Aristotle, to speake as the common people do, ts thinke as wise men do. *Scholemaster* II *ad fin.* (Mayor p. 1902) : that good councell of Aristotle, *loquendum ut multi, sapiendum ut pauci.*

Bacon, *Adv. of Learning* (Bohn, p. 218) quotes it in the from « Loquendum ut vulgus, sentiendum ut sapientes ».

Prof. Bensly writes : « λέγειν μὲν δεῖ ὡς οἱ πολλοί, νοεῖν δὲ ὡς οἱ σοφοί is cited by Heitz, *Fragments of Aristotle* (1886) p. 340 from Georgid. Gnomolog. in Boissonade's *Anecdota,* I. p. 53 ».

249 *de omni scibili. Notes and Queries* X. Ser. I. p. 188 : Giovanni Pico, Count of Mirandola, at Rome in 1486 offered to defend 900 theses. The 11th of these referred « ad omnis scibilis investigationem et intellectionem » (see Büchmann, *Geflügelte Worte*).

253 *ille* [*Plato*] *dicit* &c. *Rep.* V. 473.

258 *inter oues et boues & pecora campi.*

Psalm VIII, 8 (Vulgate) : omnia subjecisti sub pedibus ejus, oves et boves universas, insuper et pecora campi.

P. Olearius, *De fide concubinarum* (c. 1500) : qui totam rem domesticam .. oves boves et vaccas universas, insuper pecora campi.. concubinae suae .. offerunt (F. Zarncke, *Die Deutschen Universitäten,* I. 91).

F. Belo, *El Pedante* : cosi i miseri non se accorgeno che sono tanquam boues & oues & super pecora campi.

Martini, *Amore scolastico* (1570) p. 19 : *Ped.* Pacientia omnia vincit oues & boues : il vulgare pecudes ciò che dite.

Marston, *The Fawn,* II. 1. : a whole stock of cattle, *oves et boves et cetera pecora campi.*

259 *scientia non habet inimicum præter ignorantem.* I have not succeeded in tracing this common proverb to its source. It is used by G. Harvey in a letter to Sir Thos. Smith (*Letterbook* p. 163), by Richard Harvey in his Epistle in *Astrologicall Discourse* 1582, by Puttenham, *Ornament* (Gregory Smith's *Critical Essays* II 195) — in each ot these cases with « nisi » for « præter ». In the form of our text it is used by Harington in his *Apology* (Gregory Smith II 195) and in a letter of Lord Essex of 4 Jan. 1595 (*Lives of the Devereux* I 328) — « another proverb made by a wise man, scientia etc. » With « nullum » for « non » it occurs in « To the Reader » of *The first Booke of the Preservation of King Henry the VII,* 1599 (Gregory Smith I 377), while Burton, *Anat. of Mel.* I. 2. 3. 15 *Note t.* has a fresh variation : « Ars neminem habet inimicum præter ignorantem ».

Manuale Scholarium (c. 1400) : Audisti unquam, quaeso, disciplinas

aemulos non habere nisi inscios? Cp. Zarncke, *Die Deutschen Universitäten*, I. p. 16.

Hugh Broughton in the « Epistle » prefixed to *A Seder Olam* (1594) mentions « the prouerbe 'Knowledge hath not an enemy, but the ignorant' »

Prof. Bensly writes to *Notes and Queries*, X. Ser. II. p. 111 : « See Gilbertus Cognatus under « Ignorantia scientiæ inimica » (Erasmus, *Adagia*, ed. Grynæus, 1629. p. 304), « Galli proverbialiter dicunt : Scientiam habere inimicum ignorantem ». Büchmann (*Geflügelte Worte*, 10th ed. p. 225) says : « In des Tunnicius ältester niederdeutscher Sprichwörtersammlung lautet die Lateinische Uebersetzung, « Ignarus tantum præclaras oderit artes » ».

303 *calidum in quarto gradu*. Cp. 259 *n*., where however the scale seems not to be the same.

313 *citius... Transcendens inter Prædicamenta collocarem*. Prædicamenta (= Aristotle's Κατηγορίαι) the ten highest genera (Substance, Quantity, Quality, etc). The five Transcendents (Thing, Something, The One, The True, The Good) [or six, with Being] were so called as being still more general.

G. Harvey, *New Letter* (Grosart I 267): *Hope* is a *Transcendent* & will not easily be imprisoned or impounded in any *Predicament* of auncient or moderne *Perfection*.

318 *Saturnus meus*. Cp. 2937 *n*.

324 *Contra negantem principia non est disputandum*. Prof. Bensly of Adelaide sends the following illustration: « *Florilegium magnum* (1621) col 875. Disputandum non est contra negantes principia &c. Simplicius in pr. Phys. c. 15 ».

325 *mane, obsecro*. Plaut. *Amphit*. II 2, 133 : mane, mane, obsecro te.

327 *non idoneus auditor moralis philosophiæ*. A reference to Aristotle's oft-quoted saying that *a young man* was « non idoneus auditor &c », or in Aristotle's words, *Eth. Nic.* I c. 3 : Τῆς πολιτικῆς οὐκ ἔστιν οἰκεῖος ἀκροατὴς ὁ νέος. The translation of πολιτικῆς by *moralis* has been considered an error, but, as Dr Henry Jackson has pointed out to me, it is fairly correct.

Cp. Shakespeare, *Troilus* II, 2, 166 : young men whom Aristotle thought Unfit to hear moral philosophy.

Beaumont and Fletcher, *Valentinian* I. 1 : And as the tutor to great Alexander Would say, a young man should not dare to read His moral books till after five and twenty.

See *Notes & Queries* X Ser. I. 405.

332 *te.. phantasia turbet.. qui umbras rerum, non identitates.. vides*.

S. T. Aquinas, *S. Th.* 1. 85. 1 : Cognoscere.. id quod est in materia individuali.. est abstrahere formam a materia individuali, quam repræsentant phantasmata. Et ideo necesse est dicere quod intellectus noster intelligit materialia abstrahendo a phantasmatibus...

333 *identitates*. Defined by Brochard, *Lexicon Philosophicum* (1716) : « ipsa ratio qua quid est idem ».

334 *hæcceitates*.

Ueberweg (on Duns Scotus) :« The individual peculiarity.. is what

renders an object capable of being designated as « this » (gives it its hæcceitas) ».

E. Charles, *Roger Bacon* p. 204 : Duns Scotus inventera.. son *hæcceité,* cette qualité propre qui distingue un être d'un autre, à laquelle ses disciples attribueront une existence positive, et qui ira grossir le nombre de ces êtres fantastiques que l'école réaliste a fait passer du domaine de la logique dans l'ordre de la nature.

339-349 *Video... impulit.* Cic. *pro Rosc. Amer.* (opening) : Video, Patres conscripti, in me omnium vestrum ora & oculos esse conversos et credo ego vos mirari, Iudices, quid sit, cum tot summi oratores hominesque nobilissimi sedeant, ego potissimum surrexerim ;... quid ergo ? audacissimus ego ex omnibus ? Minime. At tanto officiosior quam ceteri ? Ne istius quidem laudis ita sum cupidus ut aliis eam præreptam velim. Quæ me igitur res præter ceteros impulit ?

350 *omnia vincit amor ; & nos cedamus amori.* Verg. *Ecl.* X, 69. The line is quoted by the pedant Onophrius in Fraunce's *Victoria* I, 3, 7, as also by pedants in earlier Italian comedies, e.g. Belo's *Pedante.*

350 *tanquam milvus... me tuum... pullum abripit... e... nido.*

Cp. Plaut. *Pœn.* V, 5, 13 : male ego metuo milvos... ne forte me auferat pullum tuum.

355 *velut murum aheneum.* Hor. *Ep.* I, 1, 60 : Hic murus aeneus esto. Lily's Grammar has the maxim « Murus aeneus sana conscientia ».

358 *Pronuntiatio, pronuntiatio, pronuntiatio.* Cp. Cic. *Or.* XVII : ut... non sine causa Demosthenes tribuerit et primas et secundas et tertias actioni. *Pronuntiatio* and *actio* are synonyms. Cp. Du Bellay, *Defense,* II ch. X : comme icelle prononciation & geste approprié à la matière que lon traitte, uoire par le iugement de Demosthene, est le principal de l'orateur.

360 *Tempora mutantur, & nos mutamur in illis.* Ghero's *Delitiæ Poetarum Germanorum* pars I (Francofurti 1612) p. 685 among *Matthiæ Borbonii Collin. dicta* (sayings of various people versified) : « Lotharii I. Omnia mutantur nos & mutamur in illis ; illa vices quasdam res habet, illa vices ».

361 *cum id non possis, quod velis,... velis id quod possis.* Culmann, *Sent. Pueriles :* Si non potes quod vis, id velis quod possis. Cp. Ter. *And.* II, 1, 5 : quoniam non potest id fieri quod vis, id velis quod possit.

368 *mentem sanam in corpore sano.* Juv. *Sat.* X. 355 : ut sit mens sana in corpore sano.

369 *Sis bonus ô fælixque tuis.* Verg. *Ecl.* V, 65.

374 *lucernam olent.* Plutarch, *Demosthenes,* VIII, 2 : λυχνίων ὄζειν. Cp. Lodge's *Defence of Plays* (Shakespeare Society p. 28) : alienam olet lucernam, non tuam. See Erasmus, *Adagia.*

380-382 *qui tamen vivunt... non ad deponendam, sed confirmandam audaciam.*

Cp. 2874. Cic. *in Cat.* I, 2, 4 : Vivis, et vivis non ad deponendam, sed ad confirmandam audaciam.

383 *te rumor est amare.* Ter. *And.* II, 1, 14 : Meum gnatum rumor est amare.

385 *Fama, malum quo non* [*aliud velocius vllum.* Verg. *Aen.* IV, 174 (usual reading « Fama, malum *qua* &c »).

395 *Eloquar, an sileam.* Verg. *Aen.* III, 39.

397 *Cum amicus sit alter idem.* Cic. *de Amic.* 21, 80 : [verus amicus] est tanquam alter idem.

399 *Vror, habes animi nuncia verba mei.* Ov. *Her.* XVI, 10.

405 *malum immedicabile, quod dicit Aristoteles de Avaritia.* Arist. *Eth. Nic.* IV, 3. (Casaubon) : Illiberalitas autem atque auaritia insanabilis est.

410 *in paruo Logicali.*

The « Parva Logicalia » was a part of Petrus Hispanus' *Summulæ* (Mullinger, *Hist.* I. 350). See 1515 *n*.

Cp. *Manuale Scholarium* (c. 1480), cap. III : Magister meus parva logicalia disputabit in sua habitatione (F. Zarncke, *Die Deutschen Universitäten*, I. p. 12).

G. Harvey writes to Spenser (*Letterbook* p. 79) that some Cambridge men were as « cuninge » in Macchiavelli « as University men were wont to be in their parva Logicalia ».

417 *Quæ tria (Iudices) cum dixero, perorabo.* Cic. *in Verr.* II, 3, 66 : de qua cum dixero... perorabo.

419 *certum est nullam perfectam eius dari posse definitionem... itaque descriptione contenti simus.* Cp. Talæus, *Prælectiones in Rami dialecticam*, Franc. 1583, pp. 167, 175: Definitio perfecta est definitio constans e solis caussis essentiam constituentibus : quales caussæ genere & forma comprehenduntur. Atque hoc modo definitur homo, animal rationale... Descriptio est definitio ex aliis etiam argumentis rem definiens, ut Homo est animal mortale, capax disciplinæ.

Browne, *Religio Med.* (Temple Classics) p. 13 : I am now content to understand a mystery without a rigid definition, in an easie and Platonick description.

423 *Rara avis in terris, nigroque simillima cygno.* Juv. *Sat.* VI, 165.

425 *Amor, definitore Platone.* Is this definition based on Plat. *Symp.* 206 ?

430 *materia appetit formam.*

Cp. R. Bacon, *Communium naturalium* : materiæ, cum appetitu ad formam quam habet (E. Charles, *Roger Bacon*, p. 380).

Tataret, *Commentarii in Physica Arist.* : appetitus materiæ, quo appetit formam non est alia res ab ipsa materia.

Quoted also by Burton, *Anat. Mel.* Pt. 3. Sec 2. Mem 1. Subs. 2 : ut materia appetit formam, sic mulier virum ; and by E. Forset *Comparative Discourse* 3 : matter desiringly affecteth his forme.

433 *albi et rubicundi.*

Ov. *Met.* III, 491 : Et neque iam color est misto candore rubori, (trans. by Golding 1584 : His liuely hue of white and red ; by G. Sandys 1640 : His meager cheeks now lost their red and white).

Dekker, *Old Fortunatus* : Thou art a traitor to that white and red, Which sitting on her cheeks (being Cupid's throne) Is my heart's sovereign.

R. Brathwaite, *Natures Embassie* p. 201 : a beauty mix'd with white and red.

Suckling, *Sonnet I* : The red and white works now no more on me Than if it could not charm or I not see. *Sonnet II* : I ask no red and white To make up my delight.

Shakespeare, *Ven. and Ad.* st. 2: Stain to all nymphs... More white and red than doves and roses are.

Donne, *Elegy* II, 11: If red and white Be in thy wench, ne'er ask where it doth lie. *An Anatomy* 361: She in whom all white and red and blue (Beauty's ingredients) voluntary grew.

G. Wither, *Faire Virtue*: Mark if ever red and white Anywhere gave such delight As when they have taken place In a worthy woman's face. She I love hath all delight, Rosy-red with lily-white. *A Ballad*: where red and white intermixed did grow, Dull paleness a deadly complexion will show.

434 *qualitas sensibilis sensui passionem incutiens.*

Aquinas, *S. Th.* I, 84, 4: Sensibilia quæ sunt in actu extra animam sunt causæ ipsorum sensibilium quæ sunt in sensu, quibus sentimus.

439 *intromittunt.* Cp. 185 *n.*

444 *cor... sedes animi, secundum Aristotelem.*

Arist. *De Juventute,* c 4: ἀνάγκη καὶ τῆς αἰσθητικῆς καὶ τῆς θρεπτικῆς ψυχῆς ἐν τῇ καρδίᾳ τὴν ἀρχὴν εἶναι τοῖς ἐναίμοις.

J. C. Scaliger, *de Subt.* Index: Animam non esse nisi in corde, stultum.

H. C. Agrippa, *Of occult philosophy,* I. LXI, 138: Aristotle placeth the Organ of the Common sence in the heart.

Sylvester, *Du Bartas* (1608) p. 173: Whether the Brain or Heart doo lodge the Soule.

445 *cor viri transire cupit in corpus virginis.* Cp. l. 489.

St Th. Aquinas, *S. Th.* II, 1, 28, 2: Amatum dicitur esse in amante in quantum amatum immoratur in apprehensione amantis... Amans... vero dicitur esse in amato...in quantum amans non est contentus superficiali apprehensione amati, sed nititur singula quæ ad amatum pertinent, intrinsecus disquirere: & sic ad interiora ejus ingreditur.

P. Beroaldus, *in Cupidinem* (F. Zarncke, *Die Deutschen Universitäten,* I. 80): ut mens infelix alieno in corpore vivat, utque animus dominae migret in hospitium.

Donne, *Elegy* XVII, 25: feed on this flattery That absent lovers one in the other be.

Sylvester, *Du Bartas* (1608) p. 63 *bis*: Each Liues in other, and they haue (ô strange!) Made of their burning harts a happie Change.

Cp. Shakespeare, *Sonnet* XXII, Erasmus, *Colloquia, Proci et Puellæ* and Fraunce's *Victoria* I, 5, 75-79.

447 *Transitionibus, quæ... figuræ sunt Rhetoricæ.* Auct. *ad Herenn.* IV, XXVI, 35.

450 *archipodialiter.*

I have not traced this word.

455 *Accede ad ignem hanc.*

Ter. *Eun.* I, 2, 5: Accede ad ignem hunc. No edition of Terence seems to read *hanc,* though it is found (possibly by a reminiscence of *Pedantius*) in Burton's *Anatomy* (1628, 1632, etc.), 3, 2, 3. «a Louers heart is... a consuming fire, *accede ad hanc ignem,* &c».

The substitution of *hanc* for *hunc* is easily explained by Donatus's

gloss on the passage, « Ignem meretricem accipimus », or that of Petrus Menenius (*Commentaria,* Lugduni, 1552) « perfaceta Ironia ex Verbi translatione Thaidem ignem appellat... Vrit autem videndo femina, inquit Verg. ». Possibly the substitution may have been made by an actor at some performance of the *Eunuchus.*

459-461 *Cane cœlesti... Canis latrabilis.*

Tataret writes : Tertia [diuisio] vero est vocis in significata : ut canis, aliter latrabilis, aliter piscis marinus, aliter sidus celeste.

436 *Scorpionibus.* Query, in a slang sense « scortis »? Cp 1446.

Usually it seems to mean back-biters.

Corderius, *Parabolæ ex Erasmi similibus,* 1533 : Maledicentia. Scorpius venenum in cauda gerit & oblique ferit. Ita quidam in fine virus effundunt suum & dissimulanter lædunt.

Novarin (Veronæ, 1651) p. 84 quotes S. Bernard, *Ep.* 196 : (de Arnaldo) cujus conversatio mel & doctrina venenum : sui caput columbæ, cauda scorpionis est.

465 *Vna eademque manus vulnus opemque feret.* Probably a reminiscence of Ov. *Rem. Am.* 44 : una manus nobis vulnus opemque feret.

T. Watson, Εκατομπαθια LXVIII : he whose hand hath wrought my care, Must eyther cure my fatall wounde, or none.

469 *Thomistas & Scotistas.* Cp 1515. Harvey writes to Spenser (*Letterbook,* p. 78; Grosart I, 137.) of « schollars in ower age » « most detestinge that... proverbe of greatist Clarkes, and not wisest men. The date whereof they defende [i. e. maintain] was exspired when Dunse and Thomas of Aquine with the whole rablement of schoolemen were... expellid the Universitye » (i. e. on Cromwell's becoming Chancellor, 1535).

471 *voces primæ intentionis, aut secundæ intentionis.* Cp. Toletus, *Commentaria in Arist. logicam,* Col. Agr., 1596, p. 31 : Prima intentio Formalis, ipse actus : Secunda Intentio Objectiva dicitur ipsum objectum cognitum : hæc etiam vocantur... conceptus Formalis & Conceptus Objectivus. See Mullinger, *Hist. of the Univ. of Camb.* I. 160. 172. 181. 188.

474 *Ratio quæ est auriga animi.* Cp. Plato, *Phædr.* XXV, XXXIV, etc.

478 *dicitur de omnibus.* Cp. 900 : *impropria prædicatio.*

481 *Dissolutio huius continui.* Cp. 1017 : *non contiguum. Continuum* (here used for the body) is applied by the schoolmen to anything not divided into parts in time or space : cp. J. C. Scaliger, *de Subt.* CCXCVIII. 3 : Afferet dolorem mucro si digitum pungat... quia solutio continui est præter omnem habitum.

482 *Nutritiva & augmentativa.*

Kaulich, *Entw. der schol. Phil.* quotes Joh. Scotus, *De divis. nat.* 1. 1. 4 : extremam... animæ partem, nutritivam dico et auctivam vitam.

E. Charles, *Roger Bacon,* p. 219 (speaking of the mediæval view of the « vegetative principle » of the soul) says : Ses opérations se réduisent à trois principales : nourrir, augmenter, reproduire.

484 *respectu veri viuere. Vivere* with the Schoolmen was the concrete, *vita,* the abstract act. Cp. 1014, *secundum* etc.

496 *Ego pro Ariadnes filo utor prudentia mea.*

E. Forset, *Comparative Discourse,* p. 87 : (discretion) his best guide, like the threed of *Ariadne,* to lead him through the laberinth of so many intricat diuersities.

500 *animam vegetalivam vel sensitivam.*

H. C. Agrippa, *Of occult philosophy,* III. xxxvi, 459 : Man... symbolizeth... with the plants in a vegetatiue vertue : with animals in a sensitive faculty.

E. Charles, *Roger Bacon,* p. 213 : (According to mediæval philosophy) l'âme a trois facultés principales... elle est... végétative, sensitive et intellective.

Jo. Seton, *Dialectica* :

Vita triplex

Vegetatiua	attribuitur	Plantis brutis hominibus
Sensitiua		Brutis & hominibus
Rationalis		Homini tantum

Donne, *An Anatomy,* II 160 : those two souls which then thou [my soul] found'st in me, My second soul of sense and first of growth. *To the Countess of Bedford,* 34 : as our souls of growth and souls of sense Have birthright of our reason's soul, yet hence They fly not from that nor seek precedence. *Verse Letter to the Countess of Salisbury,* 52 : We first have souls of growth and sense : and those When our last soul, our soul immortal, came, Were swallowed into it, and have no name.

Milton, *Par. Lost,* V, 482 etc : flowers and their fruit, Man's nourishment, by gradual scale sublimed, To vital spirits aspire, to animal, To intellectual : give both life and sense, Fancy and understanding. *Ib.* IX. 112 : creatures animate with gradual life Of growth, sense, reason, all summed up in Man.

505 *Antidotum.* Dromodotus' advice agrees in the main with that given by Ovid in the *Remedia Amoris :* e. g. l. 795 : ecce cibos... quos fugias quosque sequare dabo ; 805 : vina parant animum Veneri nisi plurima sumas ; 136 : fugias otia prima ; 753 : enervant animos citharæ lotosque lyræque Et vox et numeris bracchia mota suis ; 757 : teneros ne tange poetas. Ovid's prescriptions are cited by J. Swetnam, *Araignment* etc. p. 37.

507 *humoris sensitivi superflui.*

Javellus, *in Univ. Moralem,* Lug. 1651, p. 528 : Sperma est superfluum alimenti ex 2 *de Anima.*

S. Thom. Aquinas, *S. Th.* I. 119. 2 : Utrum semen sit de superfluo alimenti ? II II 153. 3 : semen... est superfluum alimenti ut patet per Philos. in lib. de Generatione animalium.... sicut Philosophus in eodem libro dicit, Semen est superfluum quo indigetur... Sed aliæ superfluitates humani corporis sunt quibus non indigetur.

509 *vino abstineas & sacchavo* = sack and sugar. The mixture of sugar with wine was a characteristically English custom. See Hazlitt-Dodsley IX, 516 *n.*

Ruggle, *Ignoramus,* IV. 7 : Et dederunt mihi vinum & saccharum etiam.

Chapman, *May Day,* I : I'd fire her out with sack and sugar.

Dekker, *A Knight's conjuring* (quoted by Dyce, Peele's *Works*, p. 328) : Nash inveyed... against dryfisted patrons... because if they had given his Muse... cherishment,... hee had fed to his dying day on fat capons, burnt sack and sugar.

G. Herbert, *Banquet* : Is some star — fled from the sphere — Melted there : As we sugar melt in wine?

Crashaw, *Answer to Cowley's lines on Hope* : it melts away... As lumps of sugar lose themselves and twine Their subtle essence with the *soul of wine*.

514 *cum Scipione nunquam minus otiosus quam cum otiosus*. Cic. *De off.* III. 1.

519 *hos... Plato eiecit e sua republica*. Plato, *Resp.* X. 607 A.

Cp. Sidney, *Apol. for Poetrie* (ed. Shuckburgh) p. 37 : Now then goe wee to the most important imputations laid to the poore Poets... They cry out... that Plato banished them out of hys Commonwealth. See Gregory Smith, *Critical Essays* I, 328, 341.

521 *agunt in hæc inferiora corpora*. Tataret, *Comm. in Arist. de Celo et mundo* 64. d : Celum agit in hec inferiora triplici instrumento.

Sylvester, *Du Bartas* (1608) p. 108 : he, that doth affirm the Stars To haue no force on these inferiours.

524-528 *melancholici... ingeniosiores, tum ob terrei sanguinis pigritiam... ad... brutales motus minus proni*. Cp. 897, *melancholiam* etc.

Cic. *De Div.* I. 38. 81 : Aristoteles quidem eos etiam qui... melancholici dicerentur, censebat habere aliquid in animis præsagiens atque divinum.

531-533 *Socrates... iudicatus*. Cp. Plat. *Apol.* X.

533 *in quodam dialogo Platonis*. See *Symposium* 180, 181.

535 *qui... non distinguit, destruit artem*. Cp. 1524, 2938.

Cp. Bacon's Essay, *Of Studies* : If [a Mans] Wit be not Apt to distinguish or find differences, let him Study the Schoole-men : For they are *Cymini sectores*.

Montaigne, *De l'inconstance de nos actions : Distinguo* est le plus universel membre de ma Logique.

537 *in quo fateor me non mediocriter esse versatum*.

Cic. *pro Arch.* 1 : in qua me non infitior mediocriter esse versatum.

540 *Salustium*.

Ascham, *Scholemaster* (Mayor 192) : Salust... ill geven by nature, and made worse by bringing up, spent the most part of his yougth very misorderly in ryot and lechery. Cp. (the spurious) *M. Tullii in Sallustium Invectiva*.

Aristippum.

Swetnam, *Araignment of Women*, ch. II (1615) : Aristippus desired sweete meat for his belly, and a faire woman for his bed.

541 *de Demosthene*.

Swetnam, *Araignment of Women*, ch. II (1615) : Demosthenes... came from Athens vnto Corinth, to compound and agree with Layes a common strumpet... and yet he had but one nights lodging with her.

Ciceronem. His moral character attacked in (the spurious) *Sallustii in M. Tullium Invectiva*.

544 *Aristotelem*.

Swetnam, *Araignment of Women*, ch. II (1615) : Aristotle for keeping company with a queane in Athens was faine to runne away to saue himselfe from punishment.

545 *cum istis... errare malui quam tecum vera sentire*. Cic. *Tusc.* I. 17. 39 : errare malo cum Platone quam cum istis vera sentire.

548 *Thaidem*, the Athenian courtesan who accompanied Alexander to the east.

578 *non... habitus confirmatus sed dispositio.*

Toletus, *Commentaria*, Col. Ag. 1607, p. 145 : est Habitus qualitas non facile mobilis a subiecto, Dispositio vero est qualitas facile mobilis a subiecto.

Tataretus, *Expositio in Summulas Petri. Hisp.* : Qualitatis quattuor sunt species. Prima est habitus & dispositio. Differt autem habitus a dispositione quia habitus permanentior est & diuturnior vt sunt virtutes & scientie. Scientia enim difficile est mobilis... Similiter de virtute. dispositiones vero dicuntur quod de facili permutantur ut calor, frigiditas.

583 *primoribus... labris attigisti.*

Cic. *de Orat* I. 19. 87 : quæ isti rhetores ne primoribus quidem labris attigissent.

584 *succum & sanguinem*. Cic. *Brut.* 9, 37 ; *ad Att.* IV. 16. 10.

590 *formæ separatæ*, in scholastic language = forms self-existent apart from matter, i.e. God, the angels and human souls.

S. Thom. Aq., *S. Th.* I. 84. 3 : Plato... posuit formas rerum sensibilium per se sine materia subsistentes... Has ergo formas separatas ponebat etc.

595 *operam & oleum perdis*. Plaut. *Pœn.* I. 2. 119 ; Cic. *Fam.* VII. 1. 3. etc.

601 *Integer vitæ scelerisque purus*. Hor. *Carm.* I. XXII. 1.

Cp. Shakspeare, *Tit. And.* IV. 2. 20, where Chiron remarks « O, tis a verse in Horace : I know it well : I read it in the grammar long ago ». As Mr Anders (*Shakespeare's Books,*) remarks, the line and its successor occur twice in Lily's Grammar.

602 *Nam non oportet ullo in officio claudicare.*

A similar play on the meaning of *claudicare* was made by Queen Elizabeth on her visit to Cambridge 5 Aug. 1564 (Harl. MSS 7037). The historian writes of her speech : « Attamen monere se reliquos magistratus ut diligenter caveant ne ullo modo claudicaret æquitas, quamvis claudicantem jam (subridens dixit) et ipsa cerneret, et ipsi haberent, Summum Cancellarium. Dolebat namque pes Cicello nostro, (i.e. Lord Burleigh) unde toto hoc tempore baculo se sustentare solebat ».

608 *quiddam non quantum.*

Io. Seton, *Dialectica* : Vnitas est quiddam non quantum.

613-614 *hoc aliquid*. Cp. 1455.

Nizolius, *Anti-barbarus*, Franc. 1674, p. 176 : hoc aliquid, hoc est, una aliqua numero singularis & individua qualitas.

619 *a parte post* etc.

Cp. Addison, *Spectator* No 590 : the learned terms of *æternitas a parte ante* and *æternitas a parte post.*

623 *opem ferre supplicibus, excitare afflictos, subleuare calamitosos, dare salutem.*

Cic. *de Orat.* I, 8, 32 : Quid tam... regium... quam opem ferre supplicibus, excitare adflictos, dare salutem, liberare periculis, retinere homines in civitate?

626 *Incipiens in hac arte (in artibus* C). A play on the term *Incipiens in artibus*, a qualified candidate for the degree of Master of Arts, originally, one commencing to teach under the license of the University.

Nashe, *Anat. absurd.* (1589) 39 : what an obloquie these impudent incipients in Arts, are unto Art.

631 *non omnibus dormio.* See 2129 *n.*

634 *nos a stellis... influentias accipimus.*

S. Thom. Aq. *S. Th.* I. 115. 4 : Respondeo dicendum quod corpora cælestia in corpora quidem imprimunt directe & per se,... in vires autem animæ... non directe quidem sed per accidens.

636 *quintæ essentiæ.* Cp. 1165.

Cic. *Acad.* I. 7. 26 : Quintum genus, e quo essent astra mentesque, singulare, eorumque quattuor [elementorum]... dissimile, Aristoteles quoddam rebatur. Cp. *Tusc.* I. 10. 22. Dr Reid in his note on *Acad.* I. 11. 39. disproves Cicero's statement that Aristotle derived *mind* from the « quinta natura ».

Sylvester, *Du Bartas,* (1608) p. 53 : Treading the way that *Aristotle* went, I doo depriue the Heau'ns of Element And mixture too; and think, th' omnipotence Of God did make them of a Quint-Essence.

640 *O Charybdim!* Cic. *Phil.* II. XXVII. 67 : Quæ Charybdis tam vorax? Charybdim dico?

643 *valetudinem tuam cura diligenter.* Cp. 2565. Cic. *ad Fam.* XIV. 22. Included by Erasmus among his *Salutandi formulæ* in the *Colloquia.*

648 *cum appertinentibus.* The more usual legal term would be « cum pertinentiis suis », with its appurtenances.

651 *pertinentibus.* C. has « appertinentibus » here also, which I ought to have adopted.

655 *potentiam in actum producere.*

S. Thom. Aq. *S. Th.*, III. Supp. 70. 1 c : potentia est, secundum quam potentes dicimur aliquid agere vel pati.

656 *a posse ad esse non valet consequentia.*

G. Harvey, MS. note in a book now in the Museum, Saffron Walden : a posse ad esse non valet argumentum.

O. Schreger, *Studiosus jovialis,* under « Axiomata philosophica » has : A potentia ad actum non valet consequentia. Non enim inferre possum : Petrus potest portare centum pondo, ergo portat centum pondo.

657 *in hoc pauxillulo... quod restat nummorum.*

Ter. *Phorm.* I. 1. 3 : relicuom pauxillulum Nummorum.

666 *Mutuum, quasi meum-tuum.*

Cp. Fraunce's *Victoria* IV. 8. 56. Onophrius (pedant) : Mutuo das cum mihi commodas, et dicitur mutuum quasi meum tuum, quia de meo fiat tuum.

669 *primam materiam.* The first matter of which the elements were composed, but which does not exist apart from form.

670 *monstrum nunquam intentum a natura.*
Javellus, *supra 8 libros Arist. de Physico*, II, quæstio 32 : Si monstra sunt intenta a natura.

671 *defectus & error naturæ particularis.* Cp. 879 *n.*
S. Thom. Aq. *S. Th.* I. 99. 2 : Respondeo... dicendum quod fœmina dicitur mas occasionatus quia est præter intentionem naturæ particularis, non autem præter intentionem naturæ universalis ut supra [92] dictum est.

672 *contemplativos.* Cp. 2198-2201.
S. Thom. Aq. *S. Th.* II. II. 179. 1 c : quia quidam homines præcipue intendunt contemplationi veritatis, quidam vero intendunt principaliter exterioribus actionibus, inde est quod vita hominis convenienter dividitur per activam et contemplativam. — *Vita contemplativa* is a translation of Aristotle's βίος θεωρητικός in *Eth.* I. 3.
Cp. Piers Plowman, C text, XIX. 81 : Ther aren bote two lyues That oure lorde aloweth, as lered men ous techeth That is *actiua uita* and *uita contemplatiua.*

673 *grave tuum... feratur deorsum.* Cp. 1122.

674 *humidum radicale.*
Schütz, *Thomas-Lexicon : Humidum radicale* ist die wurzelhafte oder Urflüssigkeit eines organischen Körpers. S. Thom. Aq. *Summa Th.* I. 119. 1. ad. 3 : « ad humidum radicale intelligitur pertinere totum id in quo fundatur virtus (Kraft und Vollkommenheit) speciei (der Art), quod si subtrahatur, restitui non potest, sicut si amputetur manus aut pes ».
Sylvester, *Du Bartas* (1608) p. 245 : som wranglers will presume To say, small fire will by degrees consume Our humor radicall.
Walton, *Life of Sanderson* (« Temple Classics » ed. of the *Lives*, II. 230) : they proved so like the radical moisture in man's body that they preserved the life of virtue in his soul.

677 *capitosis.* Perhaps an error for « captiosis ». Cp. Hooker (c. 1585-1591) : « a captious sophister who gathereth the worst out of every thing in which you are mistaken ». Quoted in Walton's *Life of Hooker*, ib. II. 64.
sophistis. Sophisters, students admitted to dispute in the schools of the University, in preparation for receiving the Bachelor's degree.

680 *auri... sacra fames.* Verg. *Aen.* III. 37.

685 *qui fame peribat, quod auro vesci nequibat.*
Donne (?), *Love's War*, 17 : And Midas-joys our Spanish journeys give, We touch all gold, but find no food to live.
Waller, *Miser's speech* : Twas not... That Asse's Ears on Midas' Temples hung But fond Repentance of his happy wish Because his Meat grew Metal like his Dish.

686 *campum in quo exultare possit oratio.* Cic. *Acad.* II, 35, 112.

689 *Phlegetontis in undas.*
Mantuan (J. B. Spagnuoli), *Ecl.* III : Seu ferar ardentem rapidi Phlegetontis in undam.

690 *falcem tuam meam in messem immisisti.*

Langland, *Piers Pl.* C text, XVIII, 280, quotes « Nolite mittere falcem in messem alienam ». The saying seems to be based on *Deuteronomy* XXIII. 25 : Si intraveris in segetem amici tui, franges spicas et manu conteres : falce autem non metes.

Sylvester, *Du Bartas* (1608) p. 334 : the youthfull pride Of vpstart State, ambitious, boyling, fickle, Did thrust (as now) in others corn his sickle.

691-693 *Mihi tamen... dictum.*

Cic. *Paradox.* 4 : Si mihi eripuisses divinam animi constantiam..... *Paradox.* 2 : (of Regulus) : non... magnitudo animi eius excruciabatur, non fides, non constantia, non ulla virtus.

696 *radicaliter.* Cp. 243 *n.*

702 *vna cum esca hamum voravit.* Plaut. *Curc.* III. 61 : meus hic est, hamum vorat. *Truc.* I. 1. 21.

706 *amoris vias.* Plaut. *Persa* I. 1. 1.

720 *domina... & regina.* Cic. *de Off.* III. 29 : haec una virtus omnium est domina et regina.

724 *promittendo aureos montes.* Cp. Erasm. *Adagia* : aureos montes polliceri. χρῦσα ὄρη ὑπισχνεῖσθαι. Ter. *Phorm.* I. 2. 18 : modo non montes auri pollicens.

729 *ars artium & scientia scientiarum.* See note on 1515 *Duncico* etc.

G. Harvey *Rhetor*, Fiii : O artem artium ; O doctrinarum doctrinam eloquentiam.

Macrob. *Sat.* VII. 15 : philosophiam artem esse artium & disciplinam disciplinarum.

Kaulich, *Entw. der schol. Phil.* I. 262 quotes Berengar of Tours, *De sacra cœna*, p. 100 : Dialecticam beatus Augustinus tanta diffinitione dignatur ut dicat : dialectica ars est artium, disciplina disciplinarum.

iuvenes generosos... capimus. No doubt a description of the practices of some people at Cambridge at the time the play was written.

731 *cibus hi mihi et potus sunt*, meat and drink to me. Cp. Shakspeare, *As you like it*, V. 1. 11 : It is meat and drink to me to see a clown ; *Merry Wives*, I. 1. 306.

732 *e cellis promptuarijs depromo.* Plaut. *Amphit.* I. 1. 4. e promtuaria cella depromar.

C text. *e cellis penarijs.* Cp. Cic. *de Sen.* 16. 56.

739-740 *sicut Iupiter... Danaæ in gremium,.. imbrem aureum immittat.*

Ter. *Eun.* III. 5. 36, 37 : Iouem Quo pacto Danaæ misisse aiunt quondam in gremium imbrem aureum.

Cp. Fraunce's *Victoria* II. 7. 49 : vt vel Alchimisticam... artem didicerim Per quam imber in gremium tuum aureus influat.

754 *intus et in cute.* Cp. 1939. Pers. *Sat.* III. 30.

759 *inimici me sanguine saginabo.* Cic. *pro Sest.* 78 : reipublicae sanguine saginari.

761 *Exitus acta probabit.* Ov. *Her.* II. 85 : exitus acta probat.

772 *Teucer sub Ajacis clypeo.* Hom. *Il.* VIII. 267 etc.

Du Bellay, *Defense*, 1549, dedication : a fin qu'elle se cache (comme soubs le bouclier d'Aiax) contre les traictz enuenimez... soubs l'ombre de tes ailes.

776 *individuum vagum.*

S. Thom. Aq. *Sum. Th.*, I. 30. 4 c : individuum vagum, ut aliquis homo, significat naturam communem cum determinato modo existendi qui competit singularibus ut scilicet sit per se subsistens distinctum ab aliis.

Jo. Seton. *Dialectica* : Individuum vagum dicitur singulare de quo fit mentio : vt, quidam homo [opposed to Individuum

{ Determinatum } { Hector
{ Demonstrativum } ut { Hæc virtus
{ Ex Hypothesi } { Aeneæ filius ex Creusa]

Cp. *Return from Parnassus*, Prologue : *Momus*. Is it not a pretty humour to stand hammering upon two *individuum vagum*, two scholars, some whole year?

777 *Academico telo*, query, a rod or staff (not a sword)? Cp. 769 and 814 *n*.

780 *remearet ad centrum... motu... naturali*. Cp. 2939.

Aristot. *de Cœlo* IV. 4. 8 : ὅτι γ' ἐστι μέσον πρὸς ὃ ἡ φορὰ τοῖς ἔχουσι βάρος..., δῆλον... τοῦτο δὲ πότερον συμβαίνει πρὸς τὸ τῆς γῆς μέσον ἢ πρὸς τὸ τοῦ πάντος, ἐπεὶ ταὐτόν ἐστιν, ἄλλος λόγος.

Gower, *Conf. Am.*, VII. 233 : (This erthe) hath his centre after the lawe Of kinde, and to that centre drawe Desireth every worldes thing If ther ne were no lettyng. (In the margin : Philosophus. Vnumquodque naturaliter appetit suum centrum).

Shakespeare, *Troilus* IV. 2. 110 : as the very centre of the earth, drawing all things to it.

Sylvester, *Du Bartas* (1608) p. 73 : the Water To the Worlds Center tendeth still by nature.

783 *debellare superbos*. Verg. *Aen.* VI. 853.

792 *puer aureus*. Cp. 2506 *n*.

albæ gallinæ filius. Juv. *Sat.* XIII. 141 : gallinæ filius albæ. See *Introd.* pp. xxxv, xxxvii, xlv.

793 *Lexicon Nizolij*. Nizolius' *Thesaurus Ciceronianus* first published as *Observationes in M. Tullium Ciceronem* in 1535.

Cp. Sidney *Apologie for Poetrie* (ed. Shuckburgh p. 57) : I could wish... the diligent imitators of Tullie and Demosthenes... did not so much keep Nizolian Paperbookes of their figures and phrases as... devoure them whole. See also Shuckburgh's note *ad loc.*

Cp. also the end of Gabriel Harvey's letter to B. Clerk prefixed to the *Rhetor* : si qui... cum suis Nizoliis ac Thesauris accurrerint... eos putem fere in Abecedariis & quasi in infima Grammatistarum classe numerandos. Cp. Introd. p. xxxiv.

797 *velut Zopyrus de Socrate, vt narrat Cicero*. Cic. *De Fato*, V. 10.

Cp. Burton, *Anat.* 2. 3. 6 : Socrates was by nature, envious, as he confessed to Zopirus the Physiognomer, accusing him of it, froward and lascivious.

799 *in libello Prædicamentorum*. Arist. *Categ.* ad init.

803 *inest... & non apparet* &c. Cp. the headings of Marston's *Satires* : I. Quædam videntur et non sunt ; II. Quædam sunt et non videntur ; III. Quædam et sunt et videntur.

808 *ad abigendas muscas*. Cp. Cic. *de Orat.* II. 60. 247.

810 *in... nocturnis vigilijs*. A Cambridge allusion?

812 *quoniam scopulos prætervecti periculorum, esse iam in vado videmur tranquillitatis.* Cp. Cic. *pro Coel.* 21. 51 : Sed quoniam emersisse iam e vadis et scopulos prætervecta videtur oratio mea; and Ter. *And.* V. 2. 4 : omnis res est iam in vado (i.e. in safety). Our author, though thinking of the Ciceronian passage, introduces *in vado* in the sense given it in the Terentian metaphor.

814 *hæc Achillea arma,* this armour of Achilles. The nature of the arms is not indicated. But they include Pedantius' *sceptrum* (birch-rod ?) l. 769.

816 *pro aris & focis.* Cic. *Cat.* IV. 11 ad fin. ; Livy. V. 30. etc.

823 *Tantarra,* sound of trumpet or drum.

Ennius, *Ann.* II. 35 : At tuba terribili sonitu taratantara dixit.

Greene, *Selimus,* 320 : Nor trumpets the tantara loud did teach.

Harvey, *Grat. Vald.* III : Taratantara quid si Terribilis tuba nunc resonet ?

Wily Beguiled (Hazl. Dodsley IX. 267) : Where trumpets sound tantara to the fight.

Sylvester, *Du Bartas* (1608) p. 485 : A Heav'nly Trump a shrill Tantara blowes.

Webster & Rowley, *Thracian Wonder* IV : I'll fetch a sheepskin now to make a drum Ta ra ranta ra tan, tara ran tan.

Chapman, *May Day.* IV. 1 : As in the field the drum, so to the feast the dresser gives the alarm : Ran tan tara, tan, tan tantara tan.

823 *Bownce*, report of a gun.

Peele, *Old Wives Tale* (Dyce, p. 454) : *Huan.* Dub a dub dub, bounce quoth the guns.

Shaks. *K. John.* II. 1. 462 : He speaks plain cannon fire and smoke and bounce.

824 *i pede fausto.* Hor. *Ep.* II. 2. 37.

In hoc plures insunt Pedantij.

Sulla's saying of Caesar, Plutarch, *Caes.* I : εἰ μὴ πολλοὺς ἐν τῷ παιδὶ τούτῳ Μαρίους ἐνορῶσι. Suet. I. 1 : uni Cæsari multi insunt Marii.

829 *Ludite. Gratias.* In dismissing his boys, a schoolmaster said *Ludite,* to which they replied *Gratias.*

An answer to a letter [by Eachard] *of the contempt of the clergy,* 1671, p. 38 : there is somewhat else beside a Play-day, will make a School-boy cry *Gratias.*

Brome, *Antipodes* (quoted in Lamb's *Specimens*) : *Son.* Hold up your heads and thank the gentleman, Like scholars, with your heels now [i.e. by going home]. *All three.* Gratias, gratias, gratias. [*Exeunt*].

830 *Conquerar matri.* Cp. 2165.

Complaints to parents by boys of the severity of the schoolmaster are a frequent topic in plays in which a schoolmaster appears. Cp. Plaut. *Bacchides* III. 3. 36 : Macropedius' *Rebelles* etc.

835 *attentum, benevolum & docilem (quæ tria... requiruntur in Auditore).*

Auctor *ad Herenn.* I. IV. 7 : Quoniam... docilem, benevolum, attentum auditorem habere volumus...

837 *cum universim omnes, tum sigillatim singulas.*

Harvey, *Rhetor.* P IV : hæc ita vobis cum omnino omnia, tum sigillatim singula pollicetur Exercitatio.

839 *ignorationem causarum Matrem esse erroris.* The phrase « ignorationem causarum » occurs in Cic. *Acad.* I. 29. *ad fin.* and « mater erroris » in A. Gartner, *Dicteria*, 1574, p. 40 b : Erroris mater fuit æquivocatio semper.

840 *non causam pro causa.*

Harvey, *Three proper letters* (Grosart, I. 63.) : Least happily through ouer great credulitie and rashnesse, we mistake Non causam pro causa.

apparens bonum pro vero bono.

E. Sowernam, *Ester* &c : Aristotle saith *Omnia appetunt bonum.* They will answere... this *maxime* with a distinction, that *bonum* is duplex, *aut verum aut apparens.*

853 *causativo.*

Kaulich, *Entw. der schol. Phil.* I. 164, quotes Joh. Scotus : omne causativum semper in causa subsistit.

854 *operativum,* i.e. the effective cause.

855 *nisi supponatur aliqua appetibilitas, nulla relinquitur possibilitas Vnionis cum objecto.*

Scaliger, *de Subt.* CCI : Amor est affectus unionis... Non... est appetitus... appetitus accidit Amori.

862 *non sum... e silice natus.* Cp. 2383.

Cic. *Tusc.* III. 6 : non silice nati sumus. See below.

C text : *e silice natus aut dolatus e robore.* — Hom. *Od.* XIX, 163 : οὐ γὰρ ἀπὸ δρυός ἐσσι παλαιφάτου οὐδ' ἀπὸ πέτρης. Applied by Socrates to himself; Plat. *Apol.* XXIII. D : οὐδ' ἐγὼ ἀπὸ δρυὸς οὐδ' ἀπὸ πέτρης πέφυκα.

862 *aut tygride.*

Verg. *Aen.* IV. 366, 367 : duris genuit te cautibus horrens Caucasus, Hyrcanæque admorunt ubera tigres.

864-865 *Didûs... Sapphûs.*

Cp. Erasmus, *Colloquia. Virgo* Μισογαμος, ed. Gryph., Lugd. 1538 or 1541, p. 185, margin : Sapphûs [used by Erasmus in his text] genitivus est græcus sicut διδοῦς.

877 *Quasi... virtus sola per se non sufficiens sit ad beatitudinem.*

Cp. Cic. *Acad.* I. VI. 22 : omnis illa antiqua philosophia sensit in una virtute esse positam beatam vitam, nec tamen beatissimam, nisi adjungerentur et corporis, et cetera quæ supra dicta sunt, ad virtutis usum idonea.

879 *Fœmina... naturæ error siue debilitas.* Cp. 671 *n.*

Arist. *de Animal. Gen.* III : τὸ γάρ θῆλυ ὥσπερ ἄρρεν ἐστὶ πεπηρωμένον. See also ib. IV. 6. 11., IV. 3. 2.

S. Thom. Aq. *S. Th.* I. 99. 2 : Dicit... Philosophus in lib. 2 de generatione animalium quod fœmina est mas occasionatus quasi, præter intentionem naturæ proveniens. *ib.* 92. 1 : Respondeo... dicendum quod per respectum ad naturam particularem fœmina est aliquid deficiens & occasionatum quia virtus activa quæ est in semine maris intendit producere sibi simile perfectum secun-

dum masculinum sexum, sed per comparationem ad naturam universalem fœmina non est aliquid occasionatum.

Scaliger, *de Subt.* CXXXI. 4 : omnes pene philosophi nostri barbari dixerunt fœminam esse animal occasionatum, Latine mutilum, atque interceptæ perfectionis... ut communiter dicitur, inchoatæ. Vives quoque ita scripsit : Fœmina est mas imperfectus.

Cp. Castiglione's *Il Cortegiano,* trans. by B. Clerk *(De Curiali),* 1571, p. 330 (Gaspar *loq.*) : Id tamen non dubitabo dicere... naturam semper ad optima niti & contendere & propterea viros semper (si fieri posset) procreare velle, adeo ut fœminæ quotiescunque generentur occultus aliquis in naturæ opificio error est ...ut in hominibus cœcis & claudis... ita quoque mulieres casu aliquo & fortuito æditæ videntur... Ista tamen quoniam naturæ vitia atque defectus sunt, non est æquum mulieres odisse.

Marston, *Insatiate Countess,* I. 1. 129 (of women) : Nature's stepchildren, rather her disease.

Milton, *P. L.* X. 891 : this fair defect of nature. VIII. 555 : Authority and Reason on her wait As one intended first, not after made Occasionally.

880 *Natura semper intendit quod est perfectum & optimum.*

Arist. *de Cœlo,* II. 5 : εἰ γὰρ ἡ φύσις ἀεὶ ποιεῖ τῶν ἐνδεχομένων τὸ βέλτιστον... Cp. *de Animal. Incessu,* capp. 2 and 8, etc. See preceding note.

R. Bacon, *Communium Naturalium* (quoted by E. Charles, *Roger Bacon,* p. 383) : quum natura semper intendit quod est optimum,

887 *Philosophus,* sc. Aristoteles, *Pol.* I. 2.

889 *Factus ? Imo natus.* Cp. 1192.

Sidney, *Apol. for Poet.* (ed Shuckburgh) p. 50 quotes « Orator fit, poeta nascitur »; similarly Lodge, *Defence of Poetry* (Gregory Smith, *Critical* Essays, I. 71).

890 *Bonus..... orator est cinitatis oraculum.*

Cic. *de Orat.* I. 200 : est domus iuris consulti totius oraculum ciuitatis.

897 *melancholiam & phrenesim quæ nobis imminet contemplationi deditis.*

Cardanus, *de Subt.* 826 : melancholia quæ resoluto humore pinguiore gignitur ex superfluis studijs atque uigilijs.

On madness as the result of study see Burton, *Anatomy* I. 2. 3. 15.

900 *si sæviat.* Because she may then draw blood.

impropria prædicatio, si inferius.. prædicaretur de suo superiori.

Cp. Brochard, *Lexicon Philosophicum* « Syllogismi » : Quicquid de genere dicitur, de omnibus ejus partibus vere dici potest, non autem vicissim.

905 *ratio.. coactiva,* a cogent reason.

906 *fecerunt.... opus naturalissimum, id est generarunt sibi simile.*

Javellus *super III libros de Anima,* Lib. II, Quæstio 16 : Si generare sibi simile est naturalissimum omnibus viuentibus.

908 *per se .... per alium.* Cp. the legal maxim : Qui facit per alium, facit per se.

912 *non possum enim me continere quin exclamem.* Cp. G. Harvey, *Ciceronianus* 16 : facere non possum quin exclamem ..

Cic. *de. Or.* II. x. 39 : Non enim possum quin exclamem, ut ait ille in *Trinummo*.

918 (C text) *nascitur indigne per quem non nascitur alter.*

Ms. note of G. Harvey in Freigius' *Mosaicus* 1583 p. 29 (now in the British Museum) : Sic Palingenius : Nascitur indigne per quem non nascitur alter Viuit et indigne per quem non viuit et alter ». The lines occur in the *Zodiacus Vitæ* of Palingenius Stellatus, or Manzolli, ed. 1574. p. 86 ; where however the second line begins « Indigne viuit per etc ».

920 *prora & puppis.*

Cic. *ad Fam.* XVI. 24 : Mihi prora & puppis, ut Græcorum proverbium est, fuit a me tui dimittendi.

Conjugatus.

S. Thom. Aq. *S. Th.* II. II. 154. 8 : eadem ratio est de muliere conjugata.

In l. 2139 (taken in connexion with the following clause, « nam Lydia virgo habebit *Lydium lapidem* ») the word perhaps has a grammatical connotation. Cp. A. Fraunce, *Lawiers Logike* (1588) p. 50 : Coniugates or offspringes bee wordes diuersly deriued from one head as Justice, Just, Justly, hee dealeth Justly, therefore hee is iust.

922 *Epilogum in quo erunt tria hæc, repetitio, petitio, pathos.*

Cp. Cic. *de Or.* II. 69. 278 : qui quum in epilogo misericordiam se movisse putaret.

925 (C text) *ego sic statui.... vel nubere vel nullus esse.*

Grosart, disputing Burleigh's claim to be a scholar, writes : Could a scholar have entered in his Diary thus — « Anno 1541. Aug. VIII, *nupsi* Mariæ Cheke. Cantabridgiæ » ? (*Spenser*, I. 90) *Nubo* in the Vulgate is however frequently used of marriage by a man ; cp. Matth. XXII. 30 ; I Cor. VII. 9. Cp. 2202.

929 *Aethiopem lavo.* Cp. Erasmus, *Adagia.*

Lucian, *Contra Indoctum,* 28 : κατὰ τὴν παροιμίαν Αἰθίοπα σμήχειν ἐπιχειρῶ.

The proverb occurs in Massinger's *Parliament of Love,* II. 2. and *Roman Actor,* III. 2. Cp. Marston's *Malcontent,* IV. I. 134 : I wash'd an Ethiop ; and Sylvester, *Du Bartas* (1608) p. 530 : Doubtles (said he) with waste of Time and Soap, Y' have labour'd long to wash an ÆTHIOPE.

930 *cauda Draconis.*

E. Forset, *A Defence,* p. 53 : the deadliest poyson that lyeth in the Dragons Tayle.

Webster, *Appius & Virginia,* V. I : what devil Did arm thy fury with a lion's paw, The dragon's tail ?

H. C. Agrippa, *Of occult Philosophy* II. XLV. 303 : Of the Images of the head and Tayle of the Dragon of the Moone.... They made the Image of the taile like as when the Moon was eclipsed in the Taile or ill affected by Saturn or Mars : and they made it to introduce anguish, infirmity and misfortune : and they called it the evill Genius.

Shakespeare, *Lear,* I. 2. My father compounded with my mother

under the dragon's tail:... so that it follows I am... lecherous.

R. Harvey, *An Astrologicall Discourse* (1582) : Haly his judgement is yt Venus iuncta cum cauda Draconis significat destructionem futuram in mulieribus.

From astrology the term *cauda draconis* was transferred to alchemy. See Skeat on Chaucer, CT. G, 1438.

934 *simpliciter.... attenuate convertaris.*

Hegendorffinus, *Dragmata* 10 « De conversione » : Fit enim vel simplex subiecti in prædicatum & è contrario conuersio, ut omne ens est unum, ergo omne unu*m* est ens. Vel fit accidentalis quædam transmutatio.. ut omne corpus est solidum, ergo quodda*m* solidum est corpus.

935 *signa minora cape.*

Hegendorffinus, *Dragmata* 8 : Signa.... uniuersalia esse dicunt omnis, nemo, nullus. Signa particularia uaria sunt.... ut quidam.

942 *caute.... Imo et caste.*

In Binder's *Novus Thesaurus Adagiorum,* proverb no. 3122 is « si non caste,tamen caute ». He refers to J. M. Schamel, *Lateinische Sprichwörter,* II. 69, which I have not seen.

R. Harvey, *An Astrologicall Discourse,* 1582, p. 60 : the impious policie vttered in a common prouerbe Si non caste, tamen caute.

945 *quæ in me habitat.* Cp. 445 n.

950 *O plumbeum pugionem !* Cic. *De Fin.* IV. 18.

954-958 *Contrarium expetit suum contrarium.... in Ethicis.*

Cp. Arist. *Eth.* II. 9. 4 : σκοπεῖν δὲ δεῖ πρὸς ἃ καὶ αὐτοὶ εὐκατάφοροι ἐσμεν... εἰς τοὐνάντιον δ' ἑαυτοὺς ἀφέλκειν δεῖ. πολὺ γὰρ ἀπαγαγόντες τοῦ ἁμαρτάνειν εἰς τὸ μέσον ἥξομεν.

955 *non contingenter, sed catholice,* « not merely in the sense that it *may* be true, but that it is so universally ».

959 *Lynceus.* One of the Argonauts, distinguished for his keen sight. Cp. Cic. *Fam.* IX. 2 : quis est tam Lynceus qui in tantis tenebris nihil offendat ? Hor. *Sat.* I. 2. 90 : Lyncei oculi.

961 *o fors fortuna.* Ter. *Phorm.* V. 16. 1.

descendendum est in solem & pulverem. Cic. *Leges* III. 6. *ad fin.*

974 *bonis.. avibus.* Ov. *Fast.* I. 513 : este bonis avibus visi natoque mihique.

975 *non vox hominem sonat : O dea certe.* Verg. *Aen.* I. 328 (quoted in G. Harvey's *Rhetor* NIV).

981 *In tempore venis, quod omnium rerum est primum.*

Ter. *Heaut.* II. 3. 123 : In tempore ad eam veni quod rerum omniumst Primum.

The line is quoted more than once in Lily's Grammar.

982 *Adesdum, paucis te volo.* Ter. *Andr.* I. 1. 2.

985 *Cogitanti.... solent qui.* The opening (slightly changed) of Cic. *de Or.*

988 *esse posse videantur.* Cicero's favorite ending of a sentence, which his imitators made an excessive use of and were laughed at accordingly.

Montaigne, *Des Livres* : Les Orateurs voisins de son siècle [le siècle de Ciceron) reprenoient.. en luy, ce curieux soin de certaine longue cadence, au bout de ses clauses, & notoient ces

mots, *esse videatur*, qu'il y employe si souuent.

Pilgrimage to Parnassus, V, 640 : The posteritie of *humanissimi auditores* and *esse posse videaturs* must be faine to be kept by the parishe.

Peacham, *Compleat Gentleman* (1627) p. 44 : Longolius was laughed at.... for his so apish.... imitation of Tully in so much as hee would haue thought a whole Volume quite marred if.... euery Sentence had not sunke with *esse posse videatur* like a peale ending with a chime, or an *Amen* vpon the Organes in *Paules*.

See Introd. pp. xxxiv, xli, xlv.

991 *a thesi ad hypothesin.*

Quint. *Inst. Or.* III. 5. 5 : Item convenit, quæstiones esse aut infinitas aut finitas. Infinitæ sunt quæ remotis personis et temporibus et locis ceterisque similibus.... tractantur, quod Graeci θέσιν vocant..... Finitæ autem sunt ex complexu rerum personarum temporum ceterorumque : quæ ὑποθέσεις a Graecis dicuntur.... Quod ut exemplo pateat, infinita est, An uxor ducenda ? finita, An Catoni ducenda ?

flexanima.

Pacuvius (ed. Ribbeck) l. 177 : O flexanima atque omnium regina rerum oratio ! Quoted by Cicero *de Orat.* II. 44. 187 and thence imitated by G. Harvey. See Introd. p. xxxv.

994 *hos regit artus.*

Verg. *Aen.* IV. 336 : dum spiritus hos regit artus.

997 *tabernaculum vitæ collocemus.*

Cic. *de Orat.* III. 20. 77 : qui in una philosophia quasi tabernaculum vitæ suæ collocarunt.

1001 *videtur.... quod sic.* Cf. p. 102, l. 6.

A. Fraunce, *Lawiers Logike* (1588) B iii *v* : those miserable Sorbonists & dunsicall Quidditaries who thought there was no reasoning without *Arguitur quod sic* : *Probatur quod non.*

1004-1006 *homo... est animal sociabile & congregabile natura.*

Sen. *Ben.* 7. 1 : homo sociale animal; *Ep.* 95 : natura nos sociabiles fecit.

Walter, *Gnomologia* : Homo animal sociabile (with reference to Arist. *Pol.* I, 2 ; III. 6).

1012 *relatio... quæ tum efficitur* etc.

Seton, *Dialectica* E iii : De relatione. Ad aliquid dicitur cuius essentia consequentiæ non ex se dependet sed ex alio, i. suo correlatiuo.

1014 *secundum dici.... secundum esse.* Cp. 484 *n.*

1017 *non contiguum, sed continuum.* Cp. 481 *n.*

S. Thomas Aq. *Summa cont. Gent.* I. 13 : per continuitatem vel contiguationem.

Chapman, *May Day*, IV. 1. *ad in.* ; let the scholar report at Padua that Venice has other manner of learning belongs to it : what does his *Continuum et Contiguum* here ?

1018 *Individuum.* S. Thom. Aq. *Summa Th.* I. 29. 4 c : individuum est quod est in se indistinctum, ab aliis vero distinctum. Cp. 776 *n.*

1020 *si pectus meum fenestratum esset (quod Momus in homine exoptavit).*

Lucian, *Hermotimus*, 20 : ἐπὶ τοῦ ἀνθρώπου δὲ τοῦτο ἐμέμψατο [ὁ Μῶμος] καὶ τὸν ἀρχιτέκτονα ἐπέπληξε τὸν Ἥφαιστον, διότι μὴ καὶ θυρίδας ἐποίησεν αὐτῷ κατὰ τὸ στέρνον, ὡς, ἀναπετασθεισῶν, γνώριμα γίγνεσθαι ἅπασιν ἃ βούλεται καὶ ἐπινοεῖ.

G. Harvey's *Letterbook*, p. 140 : Lord, what a queynt fellowe was Momus for conceyte, That founde the wante of a wyndowe into the clossett of deceyte!

E. Forset, *Compar. Discourse*, 98 : The bodie politique as the naturall, is whole and close chested, there is not in his brest, (no more than in the others) any glasse windowes or casements placed, for medling Momus to look into the reserued *occultanda* of the heart.

Marston, *Satire*, IV. 100 : let him with rage insist To snarl at Vulcan's man because he was Not made with windows of transparent glass That all might see the passions of his mind .... Yet this same Stygian Momus must be praised.

Butler, *Hudibras* II. 2. 369 : Nature has made man's breast no windows To publish what he does within doors...

1022 *quæ si oculis.... Plato.*

Cic. *De off.* I. 5. 14 : (facies honesti) quæ si oculis cerneretur, mirabiles amores, ut ait Plato, excitaret (sapientiæ).

Sidney, *Apol. for Poetrie* (ed. Shuckburgh) p. 32 : if the saying of Plato and Tullie be true that who could see vertue would be wonderfully ravished with the view of her beauty.

1032 *dealbata*. Probably the complexion of the actor of Lydia had been artificially whitened.

disgregat visum.

Nizolius, *Anti-barbarus*, Franc. 1674, p. 258 : intellectus.. scit hunc appellari candorem, illum nigrorem, hunc disgregare visum, illum congregare.

Boeth. *in Arist. Top.* 7. 2. p. 74 : ut de albo et nigro : nam illud quidem disgregativum, hoc autem congregativum visus est.

See l. 1962.

1034 *propter se,.... per accidens.*

Schreger, *Studiosus jovialis*, Termini Philosophici : *Per se* convenit quod ex intrinseca ratione convenit. *Per accidens* autem quod contingenter et ab extrinseco convenit.

1037 *pro qua emori nemo unquam bonus dubitabit.* Cp. 2870 *mortem* etc.

Cic. *de Off.* I. 57 : patria... pro qua quis bonus dubitet mortem oppetere ?

1041 *ariete suo murum mentis meæ percusserit.*

Cic. *de Off.* I. 11. 35 : quamvis murum aries percusserit.

1045 *vna est in conclavi corporis tui.* Cp. 445 *n.*

1050 *abijt, excessit, evasit, erupit.* Cic. *Cat.* II. 1.

1057 *me tenes ut viscus, & interficis vt Basiliscus .*

Cp. Gartner, *Dicteria* (1574) p. 75 : (Mulier) Attrahit vt Fiscus [? viscus] sed decipit vt Basiliscus.

1063 *diametraliter.* Cp. 1757 *n.*

in linea ecliptica.

Macrob. *in Somn. Scip.* XV : tertia (linea) ducta per medium eclip-

tica vocatur, quia cum cursum suum in eadem linea pariter sol et luna conficiunt, alterius eorum necesse est venire defectum.

1067 *tot patitur dolores, quot sunt in campo flores.*

Gartner, *Dicteria* (1574) p. 14 *b* : Quot campo flores, tot sunt in amore dolores.

1068 *Iecur.* Cp. 1077-1079.

1070 *furiarum tædis ardentibus.* Cic. *in Pis.* XX. 46.

1071 *ventriculus* (*sive superiorem sive inferiorem spectes*).

Macrob. *Sat. VII :* ventris... duo sunt orificia : quorum superius... est stomachus,... inferius vero... via est egerendis.

1072 *Æstuat ut clausis rabidus fornacibus ignis.* Verg. *Georg.* IV. 263.

1073 *astat & instat tanquam Hannibal ad portas.*

Harvey, *Grat. Vald.* IV ; Apostrophe to the Earl of Oxford : fac ad portas astare Britannas Hannibalem...

Cic. *de Fin.* IV. 9. 22 : si Hannibal ad portas venisset etc.

1075 *te peto ut portum, ut aram.* Cp. Ov. *Her.* I. 110 : venias portus et ara tuis.

1076 *patronam.* Ter. *Eun.* V. 2. 48 : Te mihi patronam capio, Thais.

1078 *abusive,* « by an abuse of Language ».

Mullinger, *Hist.* I, 647, quotes in a Statute (*Munimenta Academica* pp. 86, 87) : lectiones cursorias quas vocant audientiam abusive.

1079 *Cogit amare jecur.*

Borrowed from Harvey, *Grat. Vald.* IV. p. 17. Elegia (to Philip Sidney) : Sum Iecur, ex quo te primum Sidnëie vidi : Os oculosque regit, cogit amare Iecur. Cp. Schmidt, *Shaks. Lexicon.* « liver ».

1086 *melodia.... septem planetarum.*

Cic. *Somn. Scip.* : hic. inquam, quis est qui complet aures meas tantus & tam dulcis sonus ? Hic est, inquit ille, qui.. impulsu & motu ipsorum orbium conficitur... illi autem octo cursus (in quibus eadem vis est duorum, Mercurii & Veneris,) septem efficiunt distinctis intervallis sonos.

1090 *Ante rates causam ? & mecum confertur Crobolus.*

Ov. *Met.* XIII. 6 : Ante rates causam ? et mecum confertur Ulixes?

1092 *terræ filius,* an upstart. Cic. *ad Att.* I. 13. 4 : Et huic terræ filio nescio cui committere epistolam.. non audebam.

Lipsius, *Epist. quest.* I. 1. *Ep.* 7 (quoted by Burton, *Anat.*, 2. 3. 6.) : nuper terræ filios, nunc Mæcenates & Agrippas.

1092 *infœlix reipublicæ lolium.* Verg. *Ecl.* V. 7.

1093 *irruere in alienas possessiones.*

Cic. *de Orat.* I, x. 41 : quod in alienas possessiones tam temere irruisses.

G. Harvey, *Ciceronianus,* 56 : Quid est in alienas possessiones atque prædia irruere ?

1098 *Corque meum penitus turgescit tristibus iris.*

Cic. *Tusc.* III. 9. 18 (his own translation of Homer, *Il.* IX. 646).

1102 *corruptio Croboli.. generatio.. Pedantij.*

S. Thom. Aq. *Sum. Th.* I. 118. 2 ad 2, etc. : generatio unius est corruptio alterius.

Bacon, *Colours of Good and Evil,* 10 : corruptio unius, generatio alterius.

Included by Schreger, *Studiosus jovialis,* among « Axiomata philosophica » and explained.

1115 *non video vel in moribus* etc.

Cic. *II Phil.* 1, 2 : Non video nec in vita nec in gratia nec in rebus gestis nec in hac mea mediocritate ingenii quid despicere possit Antonius.

1117 *ut Hannibal de Phormione.* Cp. Cic. *de Orat.* II. 18.

1122 *natura velit omne grave ferri deorsum.* Cp. 673. Represents Arist. *Nat. Auscult.* IX (et alibi) : τὰ μὲν βαρέα κατὼ πέφυκε φέρεσθαι.

1123 *ens et non ens.*

Lodge, *Defence of Poetry* (Gregory Smith, *Critical Essays,* I. 67.) : your dunce Doctors in their reasons *de ente, et non ente.*

1135 *Narcissus.* Cp. Ov. *Met.* III. 346.

1155 *tibia altera porrecta retrorsum.* The act of « making a leg ».

Shaks. *All's well* II, 2, 10, etc.

Return from Parnassus I, Prologue : That scrapinge legg, that doppinge curtisie, That fawninge bowe, those sycophants smoothe tearmes.

1156 *pleno cum complexu brachiorum.*

Cp. 41 *n. expansis* &c.

1165 *quinta essentia.* Cp. 636, *n.*

The meaning of the phrase here is derived from its alchemical use.

Cp. J. B. Porta, *Magiæ Nat.* X, Cap. 13 « De quintæ essentiæ extractione » : Quintam essentiam Paracelsici definiunt formam esse, siue spiritum, siue virtutem, aut animam ab omni impuritate & elementari sui corporis conditione separatam.

Marston, *Insatiate Countess,* III. 2. 12 : Trembling desire, fear, hope and doubtful leisure, Distil from love the quintessence of pleasure.

1178 *struthiocameli furnum.*

Pliny, *Nat. Hist.* X. 1 (de struthiocamelo) : Concoquendi sine delectu devorata, mira natura. Cp. Aelian, XIV. 7.

1191 *Aratorem.* It would probably be over-subtle to see here a play on the name of Gabriel Arator (referred to by Cardanus *de Var. Rer,* 734, as the inventor of a physical instrument).

1192 *natum... factum.* Cp. 889 *n.*

1193 *tanquam ad mercaturam bonarum artium.*

Cic. *de Off.* III. 2 : ad quos.... cum tanquam ad mercaturam bonarum artium sis profectus.

1194 *ex ludo meo innumerabiles Oratores (tanquam ex equo Trojano) exierunt.*

Cic. *de Orat.* II. 22. 94 : Isocrates.. cujus e ludo tamquam ex equo Troiano meri principes exierunt. Quoted by G. Harvey, *Rhetor* H i.

Cp. Mullinger, *History.* I. 396 : [Poggio's] contemporaries were wont to apply to him the saying of Cicero respecting Isocrates that more learned men had issued from his school than chieftains from the Trojan horse. This however was a kind of stock compliment at this period : Maffei de Volterra applies it to John of Ravenna, Platina to Bessarion.

1206 *toto erras cœlo, vt dicitur.* Macrob. *Sat.* III. 12.

1208 *Non nobis solum nati sumus.* Cic. *de Off.* I. 22.

video me quodammodo pedibus ire in sententiam tuam.

Liv. IX. 8 : quum omnes in sententiam eius pedibus irent.

Harvey, *Rhetor* E IV. *v* : omnes in meam sententiam etiam pedibus.. ituri estis.

1214 *pingue quiddam.... quod dicis.* Cic. *pro Arch.* 26 : pingue quiddam.... sonare.

1216 *laus sequitur fugientem.*

Cp. Sall. *Cat.* 54 : quo minus petebat gloriam, eo magis illum sequebatur (quoted by Burleus, *De vita.... philosophorum*, xcvi).

Sen. *Ben.* v. 1 : gloria fugientes magis sequitur (and similarly elsewhere in Seneca).

1232 *quæ accepimus utenda, maiori mensura reddere iubet Hesiodus.*

Cic. *de Off.* I. 15. 48 ; Hes. *Op. et Di.* 349, 350.

1233 *agros.. qui multo plus reddunt quam acceperunt.*

Cic. *de Sen.* 15. 51 : terra quae nunquam,... nec unquam sine usura reddit quod accepit.

1246 *Honos alit artes.* Cic. *Tusc.* I. 2. 4.

Included in Culmann's *Sententiœ Pueriles.*

Cp. F. Thynn, *Debate* &c. (Shaks. Soc.) p. 22 : Sayeth not the proverbe, honors norishe artes ?

1250 *Planta.. frugifera.*

Culmann, *Sent. Pueriles :* protinus apparet quæ plantæ frugiferæ sint.

1257 *bis dat qui cito dat.*

Publilius Syrus : Inopi beneficium bis dat qui dat celeriter.

Macrobius II. 7, Gellius XVII. 14.

1270 *humani nihil a me alienum puto.* Ter. *Heaut.* I. 1. 25.

1307 *hoc littus avarum.* Verg. *Aen.* III. 44 : fuge littus avarum.

1309 *Liberabimus te hoc onere.*

Cic. *ad Fam.* III. 12 : leva me hoc onere.

Lily's Grammar has the sentence « Levabo te hoc onere ».

1379-1380 *te.... milvinis manibus.* Plaut. *Pseud.* III. 2. 63 : coquum.. milvinis aut aquilinis ungulis.

1398 *gaudeat simile simili.*

Arist. *Eth. Nic.* IX. III : εἴρηται δ'ὅτι τὸ ὅμοιον τῷ ὁμοίῳ φίλον.

Macrob. *Sat.* VII : similibus enim similia gaudent.

Culmann, *Sent. Pueriles* : simile simili gaudet.

1401 *nec omne nec solus nec semper.*

From Porphyry's account of « proprium » in logic, quoted by Hegendorffinus, *Dragmata* 15, Tataret, *Expositio* 16 a, Seton, Toletus &c.

Porphirius.... quadruplex proprium designat
vel quod soli inest, sed non omni, ut esse nauclerum
» » inest omni sed non soli, ut bipedem esse
» » » omni, soli, sed non semper ut canescere in senectute
» » » omni et soli et semper, ut risibile.

(Hegendorffin's statement corrected from Tataret etc.)

Cp. Harvey, *Ciceronianus* 32 : (Cicero to be imitated) sed neque solum neque totum neque semper.

Marston, *Satire* IV. 91 : Is [fiction] not the form, the spirit and the essence.... Which *omni, semper, soli* doth agree To heavenly-descended poesy?

1402 *tortoribus & lictoribus tradam meis.* A reminiscence of S. Matthew XVIII. 4?

1405 *potus.... gluten amicorum,*

Walter, *Gnomologia*, quotes « Seneca *in proverb. philos.* Amicitiæ coagulum est cum bonis convivium ».

Cp. Varro, fragment of a Menippean satire : vino nihil incundius... hoc continet coagulum convivia.

1413 *emunctæ naris*, « of sharp perception ». Hor. *Sat.* I. 4. 8.

Dromodotus has been telling Pedantius that his court dress would make him ridiculous in the eyes of wise men.

1417 *Cum fueris Romæ, Romano vivito more.*

Gartner, *Dicteria* (1574) p. 70 and M. Neander, *Ethice* (1590) : Si fueris Romæ, romano vivito more, Si fueris alibi, vivito sicut ibi.

G. Harvey, *Grat. Vald.* I. 21. Cum fueris... more.

The proverb is quoted by Nicholas in *The Two Angrie Women of Abington*, ed. Dyce, p. 50 : for when a man doth to Rome come, he must do as there is done.

1422 *habitualibus.* Schütz, *Thomas-Lexicon* : « habitualis : dasjenige, was den Charakter eines Habitus trägt ».

1423 *motus tuus Philosophicus sit.*

S. Thom. Aq. *Sum. Th.* I. 73. 2. : quamvis autem motus proprie acceptus sit corporum, tamen nomen motus etiam ad spiritualia derivatur dupliciter : uno modo, secundum quod omnis operatio motus dicitur, alio modo desiderium in aliud tendens quidam motus dicitur.

1425 *quasi stella fixa, non ut.... planetæ.*

Macrob. *Somn.* I. 17 : præter duo lumina & stellas quinque quæ appellantur vagæ, reliquas omnes alii infixas cœlo nec nisi cum cœlo moveri.... dixerunt ; *ib.* I. 14 : vagantium stellarum error.... quas ideo veteres errare dixerunt quia & cursu suo feruntur & contra.... ipsius cœli impetum contrario motu.... volvuntur.

1434 (C text.) *regem meum appellabo terrestrem deum.* The words were perhaps omitted from prudential reasons when the play was published.

1435 Cp. with Dromodotus' advice, Spenser, *Mother Hubberds Tale* : But if thee list unto the Court to throng.... thou needs must learn to laugh, to lie, To face, to forge, to scoff, to companie, To crouch, to please, to be a beetle stock Of thy great Masters will, to scorne or mock... To fawne, to crowche, to waite, to ride, to ronne, To spend, to give, to want, to be undone.

1437 *totum in toto & totum in qualibet parte.*

S. Thom. Aq. *Sum. Th.* I. 77, 1 ad 1 : totum universale adest cuilibet parti secundum totam suam essentiam et virtutem, ut animal homini et equo, et ideo proprie de singulis partibus prædicatur, totum vero integrale non est in qualibet parte, neque secundum

totam essentiam neque totam virtutem et ideo nullo modo de singulis partibus prædicatur, sed aliquo modo.... de omnibus simul, ut si dicamus, quod paries, tectum, et fundamentum sunt domus.

Javellus *supra III lib. de Anima*, III. 6 : Si anima intellectiua est tota in toto et tota in qualibet parte.

The 5th Satire of Marston's *Scourge of Villainy* is headed *Totum in toto.*

A. Fraunce's *Victoria*, IV. 8. 10 : Nunc non ero totus in toto, et totus in qualibet parte.

Sylvester, *Du Bartas* (1608) p. 173 : whether that the Soule.. Be all in all, or all in euery part.

1438 *genus subalternum.... subiici superioribus & prædicari de inferioribus.*

Brochard, *Lexicon philosoph.* : subalterna genera : genera quorum unum ab altero continetur, vel quorum unum alteri genus est, alterum subjacet.

Hegendorffinus, *Dragmata* 12 : Secatur.... genus in generalissimum.... quod scilicet supra se no*n* habet aliquod genus.... ut substa*n*tia. Genus subalternum quod & generis & speciei, diuerso respectu, naturam induit, ut corpus ; *ib.* 17 : Quæcunq*ue* de superiore dicu*n*tur, de inferiore dica*n*tur necessum est, ut si animal sensibile est, ergo & homo sensibilis sit oportet.

Seton, *Dial.* : Subalternum genus est quod potest esse species, vt virtus.

1441 *cœlum quiescere & terram moveri.*

A reference to the Copernican theory (published 1543).

Cp. Chapman's *Bussy d'Ambois*, V. 1 : Author of prodigies, Now is it true earth moves and heaven stands still ?

Sylvester, *Du Bartas* (1608) p. 99 includes among « preposterous wits » : Those Clarks that think (think how absurd a iest) That neither Heav'ns nor Stars do turn at all, Nor dance about this great round Earthly Ball ; But th' Earth it self, this massie Globe of ours, Turns round-about once euery twice-twelue howrs.

1442 *vox ad placitum quæ fingentis arbitrium sequitur.*

Tataretus, *In Summulas P. Hispani :* Vox significativa ad placitum est illa quæ ad voluntatem primi instituentis aliquid significat ; ut homo, hominem, equus, equum. Ad placitum ponitur ad differentiam vocis significantis naturaliter.

1446 *scorpionem.... virginem.... Capricornum.* Cp. a similar play on the names of the Signs in Hall's *Virgidemiarum*, Sat. VIII. 29 etc. : The feete tooke vp the *Fish* with teeth of gold : But who with *Scorpio* lodged, may not be told... If chance it come to wanton Capricorne And so into the *Rams* disgraceful horne Then learne thou of the vgly *Scorpion* To hate her for her fowle abusion.

Textor, *Officinæ* (Ven. 1541) Pars II, 306 : quæ corporis partes unicuique signo zodiaci tribuuntur : .. scorpioni, genitalia.

Cp. Bullen's Middleton, IV, 330. Cp. 463 *n.*

1447 *Capricornum.* The word had a bad sense, apparently sometimes = lecher, sometimes = cuckold.

Chapman, *May Day*, IV. 1 : what lecherous Capricorn reigns this unhappy day ?

Return from Parnassus, IV. 2 : Great Capricornus of thy head take keep, Good Virgo watch while that thy worship sleep.

1449 *genus generalissimum* — genus supremum, or remotissimum, one of the ten Predicaments. Kaulich, *Entw. der schol. Phil.* 230 quotes Joh. Scotus : « genus generalissimum ultra quod nullus intellectus possit ascendere, quod a Græcis dicitur οὐσία, a nobis essentia » ; and p. 81 : « per generalem omnium essentiam primo, deinceps per genera generalissima, deinde per genera generaliora, inde per species specialiores usque ad species specialissimas ».

Jo. Seton, *Dialectica* : Generalissimum est genus capacissimum quod nunquam queat esse species. Cp. 1438 *n*.

1450-1452 *quarum... præstans*. See the Textual Note, p. 92.

1453 *non ente*. Cp. 1123 *n*.

1454 *transcendens*. Cp. 313 *n*.

1455 *Est hoc aliquid.... tamen in hoc aliquo non insunt omnia.*

Cic. *de Sen*. III. 8. : est istuc quidem.... aliquid, sed nequaquam in isto sunt omnia. Cp. Cic. *Tusc*. III. 52.

For the introduction into the phrase of *hoc aliquid*, see 613, 614 *n*.

In A. Fraunce's *Victoria*, I. 2. Fortunius says : « Est hoc aliquid quod dicis, sed non sunt in eo omnia » (possibly borrowed from *Pedantius*).

1458 *os sublime dabo cælumque videre jubebo et erectos ad sydera tollere vultus.* A variation on Ov. *Met*. I. 85.

1465 *comptula & calamistrata*. Cp. 1514.

Burton, *Anat*. 3. 2. 4. 1 : Tis the common humour of all Sutors to be.... neat, comb'd and curl'd, with powdred hairs, *comptus & calimistratus*.

G. Harvey, *Rhetor*, Pii (of Eloquence) : Mitto auream comam & calamistratos capillos.

1467 *Pantofles*. See Introd. p. xli *n*.

1469 *speculum Tuscanismi... in hoc vultu Itali.*

See Introduction pp. xxxxix, xlvi, xlix, *n* 3.

1479 *voces amplificativæ.*

See Cic. *ad Heren*. II. 30.

1481 *tibi satisfaciam semper, in quo mihi ipsi tamen nunquam satisfacio.*

Cic. *Ep. ad Fam*. I. 1. (first sentence) : ceteris satisfacio omnibus, mihi ipse nunquam satisfacio.

1484 *Ciceronianissimum*. See Introd. p. xxxv.

Harvey, *Rhetor*, Bii : Ciceronianissime. Parcite mihi, ô egregij Ciceroniani, si non debeam eo gradu uti comparationis.

Boswell called Malone « Johnsonianissimus », an epithet which Birkbeck Hill transferred to Jowett. See B. Hill's *Boswell's Life*, Dedication, and I. 7. *n* 2.

1492 *Capricorni*. See 1447 *n*.

1493 *medullitus*. Jos. Lang's *Adagia* (1596) p. 109 : medullitus amare.

1494 *formalitates... materiati.*

Brochard, *Lexicon philosoph.* : formaliter ; ratione formæ ; materialiter, ratione rei subjectæ.

1496 *Modalibus.*

Hegendorffinus, *Dragmata*, 11 : Propositio modalis est quæ fit vel per possibile, impossibile, contingens, verum &c.

1502 *Dialecticorum pugnis.*

Cic. *de Fin.* II. 6 : Rhetoricam palmæ, dialecticam pugno similem esse dicebat Zeno.

1505 *Cimmerijs tenebris.*

Lily's *Monita pedagogica* (in the *Introduction* &c) have the lines : Nunc te Virgilius, nunc ipse Terentius optat, Nunc simul amplecti te Ciceronis opus. Quos qui non didicit, nil præter somnia vidit : Certat et in tenebris vivere Cimmerijs.

1511 *Non tibi videtur Sol bipedalis?*

Cic. *de Fin.* I. 6. 20 : Sol Democrito magnus videtur, quippe homini erudito in geometriaque perfecto : huic bipedalis fortasse.

Cp. Cic. *Acad.* II. 26. 82 and Reid's note.

Cp. Fulke, *Meteors* (1602, p. 8 *verso*) : The least starre that is seene in the firmament is greater then all the earth. Here will steppe forth some merry fellow which of his conscience thinketh them not to be aboue three yards about and say it is a loud lie.

1514 *calamistrata.* Cp. 1465 *n.*

tractas.... illotis manibus.

Plaut. *Pœn.* I. 2. 103 : Ut tu quidem huius oculos illotis manibus tractes.. ?

1515 *Duncico ac Dorbellico* = « after the style of Duns and Dorbell ».

J. Foxe, *Acts and Monuments* (ed. Townsend, 1856), V. p. 415 writes of Robert Barnes : « after he came from the university of Louvain.... then did he read openly.... Paul's Epistles, and put by Duns and Dorbel ». Mr Mullinger, *Hist. of the Univ. of Cambridge*, I. 566, after quoting the above, adds that Nicolas de Orbellis or Dorbellus (d. 1455) was one of the best of the numerous commentators on Petrus Hispanus (i.e. Pope John xxi) whose *Summulæ Logicales* reigned supreme in the schools. Petrus Hispanus enunciated the theory which Duns Scotus developed, « Dyalectica est ars artium, scientia scientiarum ». Cp. 469 *n.*

fœnum.... ambrosia.

Cic. *de Orat.* II. lvii, 233, 234 : Docebo sus, ut aiunt, oratorem eum, quem, quum Catulus nuper audisset, *fenum alios* aiebat *esse oportere* (i.e. they were mere beasts in comparison). Tum ille : Iocabatur, inquit, Catulus, præsertim quum ita dicat ipse ut ambrosia alendus esse videatur.

1517 *Neoptolemo.* Cic. *De Or.* II. xxxvii. 156 : sic decrevi philosophari potius, ut Neoptolemus apud Ennium, *paucis.* Cp. *Tusc.* II. 1. 1.

1519 *brutitatis.* Cp. 2296 *n.*

1521 *meteora & imperfecte mixta quæ conflantur ex vaporibus.*

Seton, *Dialectica*, Diiij : De imperfecte mistis. Meteoron est corpus compositum imperfectum ex vapore vel exhalatione effectum, in aere vel terra apparere solitum vt grando, draco volans.

W. Fulke, *Meteors*, 1602, p. 1 *verso* : [Meteors] are called vnperfectly mixed, because they are very soone chaunged into another thing, and resolued into their proper elements of which they doe most consist.... as snow into water, cloudes into waters &c.

1524 *distingue de aliquo termino.* Cp. 535 *n.*

1527 *continuato dicendi genere.*

Cp. Cic. *De Orat.* III. xxxvii. 149 : est quidam ornatus verborum qui ex singulis verbis est : alius qui ex continuatis coniunctisque constat.

Graviter & iniquo animo maledicta tua paterer.

Sallust's (spurious) *In M. Tullium Invectiva* opens : « Graviter.... paterer, M. Tulli, si te scirem ». Quoted by Quint. IV. 1. 68.

1535 *scopæ dissolutæ.* Literally « brooms falling to pieces » and so « worthless ». Cp. Cic. *ad Att.* VII.

1538 *ad rem & rhombum.*

Seybold, *Viridarium,* Nürnberg 1677, p. 347 gives the proverb : Nihil ad rhombum, Es reimt sich eben wie eine Faust auf ein Aug.

Faber, *Thesaurus,* ed. 1749, says under « rhombus » : Vulgo nescio qua auctoritate ita vocatur, *eine garnwinde, weiffe, spulrad* ; nam et pro utensili illo usurpatur. Prov. nihil ad rhombum, *es dient nicht zur sache.*

1541 *cedendo vincere.* Ov. *A. A.* II. 197 : cede repugnanti : cedendo victor abibis.

1553 *sicco pede prætereo.*

Cp. Erasmus (quoted in R. Potts' *Aphorisms*) : Some while they hasten (ἀνίπτοις ποσὶν) with unwet feet, as they say, to learn things, neglect the care of language and words, and unfortunately, pretending to have found a shorter way, go the longest way about.

Fulke's *Heskins' Parl.* 359 (1579) : Maister Heskins skippeth ouer with a drye foote that Ambrose saith.... he shall not die *(New Engl. Dict.).*

Lodge, *Rosalind* (ed. Cassells) p. 67 : if they pass over your complaints *sicco pede...*

1556 *subalternatim, non contradictorie.*

Cp. Hegendorffinus, *Dragmata,* 17 : Diversorum generum & non subalternatim collocatorum.

Dromodotus means that rhetoric is a branch of natural philosophy.

cum nullum violentum sit perpetuum.

Walter, *Gnomologia,* has the proverb « Violentum non est diuturnum, τὸ βίαιον ὀλιγρόνιον (sic) » which he ascribes to Philo on the authority of Melancthon. He refers also to Arist. *Pol.* V. 11.

Cp. Shakspeare, *Lucr.* 894 : Thy violent vanities can never last.

1557 *taxare.* The word occurs in the last line of Mantuan's first *Eclogue :* Iam ne forte gravi multa taxemur, eundum est.

1559 *in tertiam regionem aëris.*

W. Fulke, *Meteors* (1602), p. 5 *verso* : the aire is devided into three regions, the highest, the middle and the lowest.

Sylvester, *Du Bartas* (1608), p. 37 : Th'Aire.. Is not throughout all one : our elder Sages Haue fitly parted it into three Stages.

1563 *literis regijs mandatorijs.* See Introd. p. xlvii.

1568 *ignem qui... nihil est aliud quam aer inflammatus.*

H. C. Agrippa, *Of occult Philosophy,* I. 3. p. 6 : Aire being kindled, passeth into Fire.

Milton, *P. L.* IX, 634 : vapour.. kindled through agitation to a flame.

1574 *ludis me miris miserisque modis.*
Ter. *Hec.* I. 2. 104 : miris modis odisse cœpit Sostratam.
Plaut. *Aul.* IV. 4. 3 : ego.. te.. miseris iam accipiam modis.

1577 *in quo acquiescere possis, tanquam in opportuno aliquo Diversorio.*
Cic. *de Orat.* II. 57. 234 : requiescam in Cæsaris sermone quasi in aliquo peropportuno deversorio.

1582 *Quousque tandem.. abutere patientia nostra.* Cic. *in Cat.* I, *ad in.*

1586 *multos modios salis comederem.* Cp. Cic. *de Amic.* XIX. 67.

1589 *deliciæ generis humani.* Suet. *Titus*, I.

1590 *ipsa.... Suadæ medulla.*
Cic. *de Senect.* XIV. 50, etc. A favorite phrase with G. Harvey. See Introd. p. xxxv.

1594 *Lydijs oculis ;* a play on Lydia's name and perhaps on the phrase « Lydius lapis ». Cp. 2141.

1596 *Solem e mundo tolleret, qui tolleret e vita Pedantium.*
Cic. *de Amic.* XIII. 47 : Solem enim e mundo tollere videntur ii, qui amicitiam e vita tollunt.

1599 *vitæ perda.* Apparently an etymology of *vipera.* Sir T. Browne, *Vulgar Errors,* III. 16. (*q. v.*) gives another, — « vipera quasi vi pariat ».

1600 *montes monstrosi mali.... in me ardentes jacis.*
Cp. Plaut. *Merc.* III, 4. 32 : Montes.... mali in me ardentes.... jacis.

1605 *maledictis onerem.* Cp. Plaut. *Pseud.* I. 3 : onera hunc maledictis.

1607 *Lunaticum : nam tu es Luna ad eum.*
Cp. *Return from Parnassus,* II. 3 : *Amor.* She is my Moon, I her Endymion. *Acad.* No... she may be thy Luna and thou her lunatic.

1615 *confortativum & restaurativum.*
Cp. *Secretum Secretorum* (E. E. T. S) : Good wine « confortat stomachum ».
Lodge, *Rosalind* (ed. Cassells) p. 18 : Avicen... forgot... to say that gold was the most precious restorative... of the mind.

1633 *finis est præstantior ijs quæ sunt ad finem.*
Scotus, *in Phys. Arist.* (1617) p. 205 : Ex hoc sumitur quod finis est nobilior his quæ sunt ad finem.
A. Fraunce, *Lawiers Logike,* 1588, p. 26 : the end is more to be desired than those things that bee referred to the end.
Sowernam, *Ester hath hang'd Haman,* 1617 : Women were the last worke, and therefore the best, For what was the end, excelleth the rest.

1640 *in quantum.* Cp. Schütz, *Thomas-Lexicon* : *inquantum, in wie fern, in wie weit.*

1648 *nam levius quid vento ? mulier. quid muliere ? nihil.*
Cp. *Return from Parnassus* v. 1. 1416 : True it is that Virgil saithe Quid pluma levius ? Flamen. Quid flamine ? ventus : Quid vento ? mulier : quid muliere ? nihil.
Notes & Queries, 3rd Ser. X. 140 gives from Harl. MSS. 3362 fol. 47 (15[th] century) what is apparently an older form of the distich : Vento quid levius ? fulgur : quid fulgure ? flamma. Flamma quid ? mulier : quid muliere ? nihil.
See Skeat on Chaucer, *Cant. Tales* B. 2297.

Martini, *Amore Scolastico*, 1570, puts into the mouth of a Pedant: Nam quid leuius fumo? flamen: quid flamine? ventus: quid vento? mulier: quid muliere? scholaris.

1652 *non sum rotundus sed quadratus.*

Pedantius was no doubt represented as a tall gaunt man, like Gabriel Harvey. See Introd. pp. xli, xliii.

1655-1657 *si.... hoc corpus meum in Phalaridis tauro.... torreretur.... dicerem... Quam suave est hoc!*

Cic. *Tusc.* II. 7. 17: Affirmat Epicurus quodam loco, si uratur sapiens, si crucietur (exspectas fortasse dum dicat, patietur, perferet, non succumbet: magna mehercule laus :.. sed Epicuro.. non est hoc satis :) in Phalaridis tauro si erit, dicet: Quam suave est hoc! quam hoc non curo!

1659 *grave volabit in altum.* Cp. 1122 *n.*

1664 *efficere quidlibet ex quolibet secundum Anaxagoræ sententiam.*

These words seem to rest on a misunderstanding of Aristotle's account of the doctrine of Anaxagoras given in *Phys.* I. iv., and especially of the following sentence: Διό φασι πᾶν ἐν παντὶ μεμῖχθαι διότι πᾶν ἐκ παντὸς ἑώρων γινόμενον.

Nizolius, *Anti-barbarus* p. 13, attacks Anaxagoras in somewhat different terms: exurget.. aliquis Anaxagoræ illius ter stulti sectator qui.. affirmet nivem esse nigram et ea omnia quæ memoravi contrariis qualitatibus esse prædita.

1668 *corporis & animi & fortunæ bona.* The « tripartita ratio bonorum ». See Reid's note on Cic. *Acad.* I. v. 19.

1674 *Deorum sunt omnia; sapientes (qualis hic est) amici sunt deorum, & amicorum omnia sunt communia. Ergo hujus sunt omnia.*

Erasmus, *Adagia*, ed. 1629, p. 42, under « Amicorum omnia communia » writes: Ex hoc prouerbio Socrates colligebat omnia bonorum esse virorum non secus quam deorum. Deorum inquit sunt omnia.

The argument should apparently be attributed not to Socrates, but to Diogenes the Cynic. Cp. Diogenes Laertius, vi. 37: συνελογίζετο (sc. Διογένης) δὲ καὶ οὕτως· Τῶν θεῶν ἐστι πάντα· φίλοι δὲ οἱ σοφοὶ τοῖς θεοῖς· κοινὰ δὲ τὰ τῶν φίλων· πάντ' ἄρ' ἐστὶ τῶν σοφῶν.

I am indebted for this note to Prof. Mayor and Dr Adam of Cambridge and Prof. Bensly of Adelaide. The first writes: « See further Bernays, *Lucian und die Kyniker* pp. 33-95; Clem. Al. (Potter) p. 94; Crates, *Ep.* 26. § 72; Diogen. *Ep.* 10. § 2; Plutarch, *Non posse suaviter vivi.* c. 22. § 4. p. 1102 f.

It is hardly necessary to illustrate the commonplaces which form the premises of the argument.

The proverb κοινὰ τὰ τῶν φίλων is common in Plato, and in its Latin form is found in Cic. *de Off.* I. 16; Ter. *Ad.* V. 3. 17. Cp. Sen. *de Prov.* I: inter bonos viros ac Deum amicitia est; *de Ben.* VII. iv: omnia deorum sunt... omnia... sapientis sunt; *ib.* VII. vii: omnia quidem deorum esse.

1677 *Te vero mentis inopem quæ oblatum hoc respuis aurum.*

Lily's *Introduction* &c (1542) quotes the line, Quis nisi mentis inops

oblatum respuat aurum? It is also quoted (with *respuit* for *respuat*) by Lodge, *Rosalind*, (ed. Cassells) p. 24.

1679 *virgula divina suppeditasset*, by means of a divining rod. Cic. *Off.* I 44. 158. A phrase of G. Harvey's. See Introd. p. xxxv.

1684 *laus proprio sordet in ore.*

Walter, *Gnomologia* : propria laus sordet; Binder, N° 2678.

Martini, *Amore scolastico* (1570) p. 34 : *Ped.* se bene laus in ore proprio sordescit.

Cp. the 15th century *Manuale Scholarium* (Zarncke, *Die Deutschen Universitäten.* I. p. 23.) : Cernisne quam speciosa laus ista sit quæ proprio fluxit ex ore?

1688 *stultorum plena sunt omnia.*

Cic. *Ep. Fam.* IX. 22. 4. Quoted by Spenser in lines addressed to Harvey 5 Oct. 1579 (*Two other... Letters)* : Nec tu pace tua, nostri Cato maxime sæcli, Nomen honorati sacrum mereare poetæ, Quantamvis [sic] illustre canas et nobile carmen Ni *stultire* velis, sic S[t]ultorum omnia plena.

Quoted by Marston, *Malcontent*, v. 2. 141, and used by him as the motto of Satire X in the *Scourge of Villainy.*

Quoted in Lily's *Introduction* &c.

1691 *dies me deficeret.*

Cp. Cic. *in Verr.* II. 2. 21 : me dies, vox, latera deficiant si...

1697 *Hei! nonne, nonne, no.*

Anders, *Shakespeare's Books*, p. 190 : «The burden «*hey nonny nonny*» etc. (*Much Ado* II. 3. 71 : *Hamlet* IV. 5. 165 ; *As you like it* V. 3. 18 : cp. *Lear* III. 4. 103) is met with in older songs ; e. g. in Chettle's *Old Grissill* is a song, the first, with such a burden : also in *The Two Noble Kinsmen* (III. 4) and elsewhere. Coverdale refers to this burden (see Clar. Press. ed. of *As you like it* p. 160). Cp. *Anglia*, XII, 236 ».

1704 *librum postulabit eadem qua natus est hora.*

Cp. Plaut. *Truc.* II, 6, 25 : ubi natus't machæram... poscebat.

1708 *principium materiale = materia*, (Schütz, *Thomas-Lexicon*).

1713 *morbum ictericum qui.. facit manducare carbones.* A symptom of the disease *chlorosis.* See *New Engl. Dict.*, « Chalk » *sb.* 2.

Schreger, *Studiosus jovialis* (1773) p. 235 : si atra bili infectatur os ventriculi, carbones, coctos lateres & id genus cupit.

Sylvester, *Du Bartas* (1608) p. 482 : As Childe-great Women, or green Maids (that miss Their Terms appointed for their flourishes) Pine at a Princely feast, preferring far, Red Herrings, Rashers, and (som) sops in Tar ; Yea, coals, and clowts, sticks, stalks and durt, before Quail, Pheasant, Partridge.

1721 *nervos, cartilagines & musculos artis.*

Cic. *de Orat.* III. 27 : oratio neque nervos neque aculeos oratorios.. habet.

Harvey, *Ciceronianus* 36 (to Ramus) : Tu Ciceroniano.... ipsum pulchritudinis colorem.... ossa neruos ac lacertorum toros.... impertiisti.

Du Bellay, *Defense*, II. ch. 2 : en ceux cy [des auteurs François] on ne sçauroit prendre que bien peu, comme la peau et la couleur : en ceux-la on peult prendre la chair, les os, les nerfs & le sang.

1722 *humorem cristallinum eloquentiæ in oculo animi.*

Duns Scotus, *in Phys. Arist. Quæs.* 73. *b.* (annotatio Patris Arretini): in pupilla oculi ubi humor crystallinus est.

E. Charles, *R. Bacon*, p. 271 (of Bacon): Comme Alhazen il attribue au cristallin le rôle principal dans la vision, et ajoute que c'est là que se forment les images.

Cp. Sir T. Browne, *Christian Morals* III, 15: Behold thyself by inward opticks and the crystalline of thy soul.

1725 *nasum habet Persicum* (sc. « aduncum »).

Plutarch, *Præcepta ger. reip.* XXVIII. *ad f.*: Πέρσαι δ', ὅτι γρυπὸς ἦν ὁ Κῦρος, ἔτι καὶ νῦν ἐρῶσι τῶν γρυπῶν, καὶ καλλίστους ὑπολαμβάνουσιν. Quoted in Latin by Gilbertus Cognatus in his Appendix to Erasmus' *Adagia*, CCCLXX.

Cp. Lodge, *Defence of Plays* (Shaks. Soc. p. 15): al lame men are not Vulcans nor hook-nosed men Ciceroes.

1731-1732 *agens intellectus.... patiens.*

Intellectus agens, a scholastic phrase, used in contradistinction to intellectus possibilis, = Aristotle's νοῦς ποιητικός and νοῦς δυνάμει (Schütz).

Cp. S. Thom. Aq. *S. Th.* III. Supp. 58. 1: dicendum quod mas est agens in generatione, sed fœmina est patiens.

Donne, *Love's Deity*: [Love's] office was indulgently to fit actives to passives. Correspondency only his subject was: it cannot be Love, till I love her who loves me.

1732 *qui.... fuit in sensu,... veniat in intellectum.*

A reference to a philosophical maxim quoted by Gassendi to Descartes in the form « Quicquid est in intellectu, præesse debere in sensu ». See Mr. J. B. Wainewright, *Notes and Qu.* 10th Ser. I. p. 297.

1739 *regius Consiliarius.*

Harvey dedicates part of his *Lachrymæ Musarum* to Mildmay... « Consiliarium Regium », i.e. a member of the Queen's Privy Council.

1744 *te non stultam vt sæpe, non improbam vt semper, sed dementem & insanam.*

Cic. *Parad.* 27: Ego vero te non stultum ut sæpe, non improbum ut semper, sed dementem insanire..

1748 *cane pejus & angue.* Hor. *Ep.* I. 17. 30.

1751 *Habeas, valeas, vivas cum.... nebulone.*

Ter. *And.* V. 3. 18: Immo habeat, valeat, vivat cum illa; *Ad.* IV. 4. 14: valeas, habeas illam quæ placet.

Plaut. *Amphit.* III. 2. 47: valeas, tibi habeas res tuas, reddas meas.

1757 *ex diametro oppositum.* Cp. 1063.

Given in Jos. Lang's *Adagia* (1596).

1758 *in Physicis intermundijs.*

Brochard, *Lexicon Philosoph.*: intermundia: spatia quæ inter plures mundos Epicurus excogitabat.

1763 *novitius*: a « freshman »? Cp. 2602.

1783 *Campos, vbi Troja fuit.* Verg. *Aen.* III. 11.

1785 *Metuo tabem.* Crobolus was no doubt represented as fat and well-liking.

1789 *a mane ad vesperum usque.*
Plaut. *Amphit.* I. 1. 97 : usque a mane ad vesperum.

1792 *honorifice salutanda.* Query, with arms outstretched? Cp. descriptions of a polite greeting, l. 41 *expansis manibus*, 1156 *pleno cum complexu brachiorum.* There may be a further allusion to the salutation paid by Roman Catholics to a crucifix.

1799 *novos.* C has « novas », which I ought to have adopted.

1807 *superatus hostis est, & tua vicit Comœdia.*
Plaut. *Trin.* III. 2. 80 : Facile palmam habes! hic victus. Vicit tua comœdia.

1815 *convocabo.. Senatum consiliorum meorum.*
Plaut. *Epid.* I. 2. 56 : Iam senatum convocabo in corde consiliarium. *Mostell.* III. 7. 158 : Dum mihi senatum consilii in cor convoco. *Mil. Glor.* II. 2. 42 : Dum ego mihi consilia in animum convoco.

1826 *aperite.* Pogglostus probably gives Crobolus a knock on the head.

1832 *colli-frangibulum* (gibbet). Formed like *denti-frangibula* (fists), *nuci-frangibula* (teeth) in Plaut. *Bacch.* IV. 2. 14, 16.

1835 *Crucem minitaris? Sepulchrum hoc Majorum meorum.*
Cp. Plaut. *Mil. Gl.* II. 4. 19 : Noli minitari : scio crucem futuram mihi sepulcrum : Ibi mei maiores sunt siti.

1836 *Suspendium mihi compendium.*
Buchler, *Thesaurus*, Colon., 1613, p. 240 has a proverb of similar form « Dispendium propter compendium. »

1838 *Exuas istam muliebrem mentem, & aliquod Herculeum aggrediamur facinus.* An allusion to Hercules' wearing woman's clothes when serving Omphale.

1848 *vini (quod est cos Fortitudinis).*
Cic. *Acad.* II. 44. 135 : iracundiam fortitudinis quasi cotem esse dicebant.

1849 *mandibulas.... exerceamus.. ne rubigo eas inficiat.* For *rubigo* = the matter that comes on the teeth, cp. Ov. *Met.* II. 776; VIII. 802 : scabrae rubigine fauces; *A. A.* I. 515.
Gnapheus, *Acolastus*, 365 : scabri rubigine dentes.

1859 *mea.. nobilitas.* Cp. 243 *n.*

1866 *in lectulo expirare.*
Cic. *de Fin.* II. 30. 97 : philosophi in suis lectulis plerumque moriuntur.

1904 *ambulando, ex quo magis erimus Peripatetici.*
Cp. Greene, *Friar Bacon* (Dyce p. 173) : I will watch and walk up and down and be a peripatetian and a philosopher of Aristotle's stamp.

1912 *quoad discretam quantitatem... quoad continuam.*
Schütz, *Thomas-Lexicon* : Quantitas continua, diejenige Grösse welche ein zusammenhängendes, in Teile wohl zerlegbares aber nicht zerlegtes Ganze bildet : quantitas discreta, diejenige welche aus für sich abgesonderten Teilen besteht.
Seton, *Dialectica* : Quantitas discreta est quæ discretas & minime continuas habet partes, vt numerus.... Quantitatum alia continua, alia discreta. Hoc est magnitudo & multitudo.
T. Campion, *Observ. in the art of English Poesy, ad in.* : Number is

discreta quantitas, so that when we speake simply of number, we intend only the disseuer'd quantity.

1919 *cognoscere est scire rem per causas.*

Nizolius, *Anti-barbarus*, 322 : ipsum scire definiunt hoc modo, scire est cognoscere per causam.

1920 *causæ sunt quatuor.... venti quatuor... quatuor primis Qualitatibus.... quatuor elementis.*

Cp. H. C. Agrippa, *Of occult philosophy*, II. 7. p. 184 : There are four Elements.... viz. Fire, Aire, Water and Earth :... There are four first qualities.... viz. Cold, Heat, Driness and Moystness :.... also the wind is divided into Eastern, Western, Northern and Sonthern.

Sylvester, *Du Bartas* (1608) p. 42 : the fower winds, that with diuers blast, From the fower corners of the World doo haste; In their effects I finde fower Temperaments, Foure Times, foure Ages, and foure Elements.

1931 *privatio causa.... est per Accidens* etc.

Schütz, *l. c.*, « *causa per se* ihre Wirkung durch sich selbst, kraft ihrer eigenen auf die Wirkung hingerichteten Thätigkeit hervorbringt, *causa per accidens* aber nicht durch sich selbst, sondern durch etwas Anderes... »

Seton, *Dialectica* : Priuatio est absentia rei naturalis & per se reijcitur a prædicamento (priuatio enim rei, res non est).

Iavellus *super 8 lib. Arist. de Physico*, Lib. I, quæstio 30 : si priuatio est principium per accidens & nullo modo per se.

1934 *constitutivæ causæ.*

E. Forset, *A Defence*, 50 : any constitutive causes.

1937 *fluere phrasibus.*

Nixon, *Black Year*, 1606 (quoted in Bullen's Marston, I. xxxvii) : many write that flow with phrases and yet are barren in substance.

1939 *intus et in cute.* Cp. 754 *n.*

cum.... subsistentijs & inhærentijs.

S. Thom. Aq. *Sum. Th.* I. 29. 2 c : secundum.... quod (substantia) per se exsistit, et non in alio, vocatur subsistentia.

1944 *quod efficit tale, illud ipsum est magis tale.*

E. Sowernam, *Ester hath hang'd Haman*, 1617 : that Axiome in Philosophy, *Quicquid efficit tale, illud est magis tale*, That which giueth quality to a thing, doth more abound in that quality; as fire which heateth, is it selfe more hot.

Schreger, *Studiosus jovialis*, has among « Axiomata philosophica » : Causa est nobilior & perfectior suo effectu.

1949 *humor dominans in corpore.*

See Skeat on Chaucer, *Cant. Tales*, F. 352.

1962 *congregavi.... disgregavi.* See 1032 *n. disgregat visum.*

1963 *quid es tu?.... num corpus....?*

Cic. *Somn. Scip.* : nec enim is quem forma ista declarat, sed mens cujusque, is est quisque.

1966 *hoc animal gradiens, bipes, implume.*

The Platonic definition of Man : ζῶον ἄπτερον δίπουν πλατυώνυχον κ.τ.λ.

Boethius, *de Cons.* V. 4. quotes the definition: Homo est animal bipes *rationale*.

A. Fraunce, *Lawiers Logike*, 1588, p. 64 *verso*: Homo est animal bipes, implume, quod erectum ingreditur, quoth Plato.

1969 *cum omni potentia & entelechia ejus.*

Liddell & Scott, *Greek Lex.*: ἐντελέχεια, the *absoluteness, actuality, actual being* of a thing as opposed to simple *capability* or *potentiality* (δύναμις, potentia): Aristotle.... calls the soul the ἐντελέχεια of the body, that by which it actually is, though it had a δύναμις or capacity of existing before.

Cp. Cic. *Tusc.* I. 10. 22.

1976 *anima non movetur localiter.*

Scaliger, *de Subt.* CCCVII. 13: Aristoteles.... in Physicis auscultationibus demonstravit: Omne quod mouetur, in loco esse: Animam non esse in loco.

S. Thom. Aq. *S. Th.* I. 53. 1: necesse est dicere animam beatam localiter moveri.

Donne, *Song*: let belief Of mutual love This wonder to the vulgar prove, Our bodies, not we move.

1986 *si Apollo conscripsisset Commentarios... non potuisset hoc dictum... enodare aliter quam ego.*

Cp. Harvey, *Rhetor* Kiii: Iovem sic, aiunt philosophi, si Græce loquatur, loquuturum ut Plato: quid elogium excogitari potuit magnificentius?

Varro said the Muses would have spoken like Plautus, a saying transferred by Meres to Shakespeare.

1988, 1989 *breviter... large.*

Seton, *Dialectica* H

Idem specie dupliciter dicitur { Stricte / Large }

1996 *ex... Floribus Poetarum.*

Many anthologies were called *Flores Poetarum.* One was *Illustrium Poetarum Flores* per Octauianum Mirandulam.... Lugduni, 1566, 8°. The *Flores Poetarum* appears in the copperplate of 1631 among Pedantius' books.

G. Harvey, *3rd letter*: his good old *Flores Poetarum.*

2000 *ibi incipit Ratiocinatio, vbi desinit declinatio.* Apparently a parody of «ibi incipit fides ubi desinit ratio».

Cp. John of Salisbury, *Policrat.* VII. 7: vt.. sacramentis vbi ratio deficit, adhibeatur fides.

2006 *Ferte opem populares, subvenite,* &c.

Cp. Ter. *Ad.* II. 1. 1: Obsecro, populares, ferte misero atque innocenti auxilium: Subuenite inopi.

2007 *Qua in republica vivimus?*

Cic. *in Cat.* I. 9: quam rempublicam habemus? in qua urbe vivimus?

2008 *Cujus hominis fides imploranda?*

Cic. *pro Quinct.* 94.

2014 *Facinus indignum.*

Ter. *Ad.* III. 4. 1; IV. 5. 35. Cp. *Ad.* II. 1. 19; *And.* I. 1. 118; *Eun.* I. 1. 25.

2015 *Ante obitum nemo.*
Ovid, *Met.* III. 135 : ultima semper Expectanda dies homini est, dicique beatus Ante obitum nemo, supremaque funera debet.
The story of Solon & Crœsus is told originally in Herod. I. 86.
R. Brathwaite, *Natures Embassie* p. 17, writes of Crœsus : he cried forth : *O Solon, Solon vera sunt quæ dixisti neminem ante obitum fœlicem.*

2020 *ut haberem cum Regibus longas manus.*
Ov. *Her.* XVII. 166 : An nescis longas regibus esse manus ?
Cp. Greene, *Selimus*, 2240 : Know'st thou not, Solyma, kings have long hands ?

2021 *reperirem & raperem, ruerem, prosternerem.*
Cp. Ter. *Ad.* III. 2. 21 : ruerem, agerem, raperem, tunderem et prosternerem.

2026 *nemo reipublicæ inimicus qui non idem mihi bellum indixerit.*
Cic. *Philippic* II opens : Quonam meo fato, patres conscripti, fieri dicam, ut nemo his annis viginti rei publicae fuerit hostis, qui non bellum eodem tempore mihi quoque indixerit ?

2029 *ne sævi tantopere.*
Ter. *And.* V. 2. 27.

2032 *proprio me gladio jugulat.*
Ter. *Ad.* V. 8. 35 : suo sibi gladio hunc iugulo.

2035 *aperire fenestram ad omnem nequitiam.*
Ter. *Heaut.* III. 1. 72 : quantam fenestram ad nequitiam (*al.* nequitiem) patefeceris !

2043 *ita sum recreatus vt mihi Deus aliquis fecisse medicinam videatur.*
Cic. *ad. Fam.* XIV. 7 : ita sum levatus ut mihi Deus aliquis medicinam fecisse videatur.

2055 *Arrige aures.*
Ter. *And.* V. 4. 30.

2057 *par pari referes.*
Ter. *Eun.* III. 1. 55 : par pari referto.

2063 *frigeat totus.*
Ter. *Phorm.* V. 9. 5 : si non totus friget.

2065 *post est occasio calva.*
Dionysius Cato, *Distycha*, Lib. II : Fronte capillata, post hæc occasio calva.

2070 *Frequens hic conspectus.... hic autem locus ad agendum amplissimus.*
Cic. *pro Lege Man. ad in.*

2073 *Vultu tuo ventilor tanquam flabello seditionis.*
Cic. *Fl.* XXIII. 54 : cujus lingua, quasi flabello seditionis, illa tum est egentium concio ventilata.

2076 *per mare, per terras, per tot discrimina rerum.*
Verg. *Aen.* 1. 204 : per varios casus, per tot discrimina rerum.

2077 *Gymnosophistis.*
Gymnosophistæ, the naked philosophers of India, Plut. *Alex.* 64.
G. Harvey, *Musarum Lach.* Giii : anteiens Persas, Chaldæos, Gymnosophistas.
Du Bellay, *Defense*, I. x : pourquoy donques ont uoyagé les anciens Grecs.. les uns aux Indes pour uoir les Gymnosophistes,

2078 *Cataiam (quæ novus orbis dicitur).*

Rather, the New World was at first supposed to be eastern Asia or Cathay.

2079 *comes in via facundus.*

Publilius Syrus : Comes facundus in via pro vehiculo est (quoted Macrob. *Sat.* II. 7.)

2084 *exiguum munus cum dat tibi pauper amicus, accipito placide, plene et laudare memento.*

Dionysius Cato, *Distycha,* Lib. I.

2092 *Cum aulicarum... studia quæ.*

Cic. *Tusc. Disp.* (opening words) : cum defensionum laboribus senatoriisque muneribus aut omnino aut magna ex parte essem aliquando liberatus, rettuli me, Brute, te hortante maxime, ad ea studia quæ...

2096-2098 *Tu es illa parvula piscicula (Remora mea) quæ... coegisti.*

Probably suggested immediately by Corderius' *Elegantiores aliquot parabolæ ex Erasmi Rote. similibus in puerorum usum selectæ...* 1533, where « Vitium » is thus illustrated : Quemadmodum Echineis siue Remora piscis perpusillus... quamvis magnam nauim velis ac remis incitatam, subito sistit : Ita scortulum aliquoties adamatum ingentes animi, ad honesta, impetus retinet adligatque. Pedantius' application of this parable to Lydia is a piece of the author's characteristic humour. The story of the ἐχενηΐς or Remora goes back to Aristot. *H. A.* II. 14. 4 and Plin. *Nat. H.* 9. 25. Cp. Sylvester, *Du Bartas* (1608) p. 131, and Greene, *Selimus,* 459 : The echineis swims against the streams.

2097 *velis quod aiunt remisque.*

Cic. *Tusc.* III. 11. 25 : velis, ut ita dicam, remisque.

2100 *gutta cavat lapidem, non vi sed sæpe cadendo.*

Ov. *Pont.* IV. 10. 5. Gutta cavat lapidem : consumitur anulus usu. On the form of the line given in the text, see *Notes and Qu.* V. Ser. VIII. 513.

Cp. R. Greene, *Song from Alcida* (Dyce 318) : In time we see the silver drops The craggy stones make soft.

R. Brathwaite, *Shepheards Tales* I (*Natures Embassie*, p. 195) : Continuall drops will pierce the hardest stone.

2104 *nunquam sera est ad bonos mores via.*

So given in Lily's *Institutio* &c 1542 — a variation of Seneca, *Agam.* 243 : nam sera nunquam est ad bonos mores via.

2105 *canas palinodiam.*

Macrob. *Sat.* VII. 5 ; Jos. Lang, *Adagia*, 1596, p. 505.

2106 *canescas in senectute.*

Seton, *Dialectica*, gives as his example of the 3rd kind of *proprium* (inseparable accident) of man : canescere in senio.

Scio omne pulchrum.. esse difficile.

δύσκολα τὰ καλά. Cp. Erasmus, *Colloquium Proci & Puellæ* : Ma. Difficile est quod narras. Pa. Nec mirum quia pulchrum est, atque ob hoc ipsum tu quoque difficilis es.

2107 *nil tam difficile est, quod non solertia vincat.*

The first line of *Carmen de Moribus* in Lily's *Introduction* &c. Based no doubt on Manilius I. 95 : Omnia conando docilis solertia vincit.

Cp. Ter. *Heaut.* IV. 2. 8 : Nil tam difficilest quin quaerendo inuestigari possiet.

2110-2121 *speeches of Ludio and Ped.*

Cp. Plaut. *Mil. Glor.* I. 58 *et seq* : Amant te omnes mulieres.... neque.... injuria Qui sis tam pulcher.... Rogitabant. « hiccine Achilles est », inquit, « tibi ? ».... « Næ illæ sunt fortunatæ quæ cum isto cubant » !.... quæ me ambæ obsecraverint, Ut te hodie quasi pompam illa præterducerem.... obsecrant Videre ut liceat. Ib. IV. 6. 16, 31 (nam nulli mortali scio obtigisse hoc nisi duobus Tibi et Phaoni Lesbio, tam misere ut amarentur), 49.

2112 *bolum eripi tibi e faucibus.*

Ter. *Heaut.* IV. 2. 6 : Crucior bolum mihi tantum ereptum tam desubito e faucibus.

2115 *agere gestum, spectante Roscio.*

Cic. *de Orat.* II. 57. 233 : eorum impudentiam qui agunt in scæna gestum spectante Roscio. Cp. *pro Quint.* XXIV. 77.

2116 *quibus ego non interfui solum, verum etiam præfui.*

Cic. *ad. Fam.* I. 8 : qui non solum interfuit his rebus, sed etiam præfuit ; I. 6 : qui omnibus negotiis non interfuit solum sed præfuit.

2118 *demonstrabant omnes digito, insusurrantes Hic est ille.*

Cic. *Tusc.* V. 36. 103 : insusurrantis Hic est ille Demosthenes. *Ep. Fam.* II. 10. Multum est... in his locis : Hiccine est ille qui urbem ? quem senatus ? nosti cetera.

Persius, I. 28 : at pulchrum est digito monstrari et dicier Hic est.

Pliny, Ep. IX. 23.

Harvey, *Musarum Lach.* Fiii (of Sir T. Smith) : Nam quem tandem alium digito monstrare solebant Sæpius aientes crebris sermonibus, Hic est ?

2120 *captæ sunt, tanquam pisces hamo.*

Plaut. *Mercator* V. 3. 2, 3 (spurious) : Voluptas est malorum esca : quod ea non minus homines quam hamo capiantur pisces, (whence the sentence in *Sententiæ Pueriles* : Voluptate capiuntur homines ut hamo piscis).

Swetnam, *Araignment of Women*, 1615, ch. II : women are called the hooke of all euill because men are taken by them as fish is taken with the hooke.

2124 *munusculum levidense,* a gift sent to poorer friends.

Cic. *ad. Fam.* IX. 12 : ego hospiti... munusculum mittere volui levidense, crasso filo, cujusmodi ipsius solent esse munera. [Soranus paraphrases : « vulgare & parvi pretii ».]

2129 *non omnibus dormio : huic habeo, non tibi.* Cp. 631. Mayor (on Juvenal I. 56) : The proverb *non omnibus dormio*. Cic. *Ep. Fam.* VII. 24 from one Cipius in Lucil. ap. Fest. 173 M called Pararencho « quod simularet dormientem quo impunitius uxor eius mœcharetur ». Mayor quotes a similar story from Plut. *Amat.* 16, § 22, 23.

The proverb was much used by G. Harvey (see Introd. p. XXXIX).

The addition of the words *huic habeo non tibi* (cp. Harvey's *Letter-book* p. 79. Non omnibus dormio et tibi habeo, non huic) is due to a fortuitous collocation in Lily's *Introduction* : All maner of

verbes put acquisitiuely,... wyl haue a datiue case as *Non omnibus dormio*, I slepe not to al menne, *Huic habeo non tibi*, I haue it for this manne, and not for the.

2136 *O aureum flumen orationis!*

Cic. *Acad.* II. 38. 119 : veniet flumen orationis aureum fundens Aristoteles.

melle dulcior oratio (quod de Nestore suo cecinit Homerus).

Hom. Il. I. 249 (of Nestor) : τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή.

Harvey, *Ciceronianus* 4 (of Cicero) : oratio melle dulcior, ut Nestoris apud Homerum.

2138 *dies hic est festus & niveo signandus lapillo.*

Martial 9. 53 : diesque nobis signanda melioribus lapillis.

Gnapheus, *Acolastus*, 461 : O dies festus niveo lapillo dignus.

G. Harvey, *Grat. Vald.* IV : trophæa Ingenij statuit.... Plurima Banosius, niueo signanda lapillo.

I. Walton *(Life of Wotton)* quotes Holinshed as saying that some Wottons « merit niveo signari lapillo ».

2139 *Conjugati.* See 920 *n.*

2141 *Lydium lapidem.*

Scaliger, *de Subt.* CXXVIII refers his readers to Theophrastus for the uses of the stone.

Erasmus *(Adagia)* says Lydius lapis, « the touchstone » (Pliny 33. 8. 43) was applied as a compliment to an acute intellect.

Cp. *Ignoramus* IV. 10 : *Ign.* cur jacis aquam in facies toties? *Cup.* Hic est Lydius lapis (the test of demoniacal possession) : diabolus horret aquam benedictam.

Gnapheus, *Acolastus*, 320 : Haec sunt tibi ceu lapis Lydius ad quem probe Tete explores ut qui sis noscas intime.

The phrase is used by G. Harvey (see Introd. p. xxxv).

2153 *aurum potabile* : a sovereign remedy.

Burton, *Anat.* 2. 4. 1. 4.

Scaliger, *de Subt.* CCLXXII (addressing Cardanus) : « Optima, inquis, ratione vitæ longitudini consulemus : si aurum absque erodente aliquo in aquam quandam vertere licuerit ». Iam hæ fœdæ nugæ sunt.

E. Charles, *Roger Bacon*, p. 307 : L'auteur [Bacon] va jusqu'à indiquer un électuaire des plus bizarres, où entrait l'or potable.

Cp. Sir T. Browne, *Vulgar Errors*, II. 5. 3. on gold as a cordial.

2154 *Caro tua remedium est contra morsus aspidis.*

Corderius' *Parabolæ ex Erasmi... similibus* 1533 state « in aspidis ictu nullum est remedium nisi ut partes contactæ amputentur ».

2157 *tu es... Cornucopia mea.*

The word is humorously given to Pedantius, as it implied « horns » (cuckoldry).

Every Man in his Humour, III. 3. 22. Kitely (addressing himself) : Thou art a cuckold : 'Tis done, 'tis done! Nay when such flowing store, Plenty itself, falls into my wife's lap, The cornucopiæ will be mine, I know.

Lyly, *Midas* I. 2 : we are batchelors and have not cornu copia, we want heads.

But the primary reference here is to the collection of grammatical treatises called *Thesaurus Cornucopiæ* of Aldus Pius Manutius (1496), which was a sort of grammarian's Bible. Cp. Fraunce's *Victoria*, V. 4. 18, where the pedant Onophrius describes himself as « Ampliator Calepini, corrector Cornucopiæ ».

2158 *non dicam, ut Pamphilus ille Terentianus* etc.

Cp. Ter. *And.* IV. 2. 14.

2165 *matrum.. querelas.* Cp. 830 *n.*

2168 *Ad corvos ! Crobole.* Perhaps a pun on « corvos » and « crow ».

2170 *ab equis ad asinos.* Erasmus, *Adagia* ed. 1558 p. 280.

Cf. *Acolastus* ed. Bolte, 1032 : Sequor. Vah, ab equis ad asinos ; and Palsgraves translation (1540) fol. Xiii : I folowe (the or I come after the) Propt, or alas, frome the horses to the asses. i. from the halle in to the kitchin, or out of the cristes blessing in to a warme sonne (now I am well promoted).

2171 *illum... brutum.* Cp. 2296 *n.*

2172 *odio... Vatiniano.* Catull. XIV. 3.

2173 *Curialis* = « Aulica », belonging to the court, courtly. Bartholomew Clerke calls his translation (1571) of Castiglione's *Il Cortegiano* « *De Curiali siue Aulico* », and in his epistle to the reader discusses the best Latin equivalent for « courtiership » : « Aulicalitatem dicere non placet & quia vox inaudita est & absona : Curialitatem cogor appellare. Virum etiam Aulicum sæpius Curialem appello ». The word *Curialis* in another sense is used by Plautus, *Aul.* I. 2. 29. and II. 2. 2.

2176 *mora trahit periculum (juxta regulam vulgarem).*

Harvey (*Letterbook* p. 184) writes : « You know ye proverb In mora periculum ».

2183 *Papæ ! jugulasti hominem.*

Ter. *Eun.* III. 1. 26 : papæ ! jugularas hominem.

2184 *animus est in dubio.*

Ter. *And.* I. 5. 31 : Dum in dubiost animus.

2185 *scrupulus hic me male habet.*

Ter. *Andr.* V. 4. 37 : at mi unus scrupulus etiam restat, qui me male habet.

2190 *silicernio.* Ter. *Ad.* IV. 2. 48.

2192 See Textual Note.

2193 *quicquid est bene coctum dabit.*

Plaut. *Mil. G.* II. 2. 53 : Quicquid est, incoctum non expromit : bene coctum dabit.

2198-2201 *contemplativum... activum.* See 672, *n.*

2199 *annotationibus marginalibus.* See Introd. p. xlviii.

2202 *hoc ipsum nubere*, said of a man. See 925 *n.*

2203 *Asinus onustus auro vel arces ipsas expugnabit.*

Cic. *ad Att.* I. 16. 12.

Cp. Plut. *Apophtheg. Reg. Phil.* 14.

Cp. T. Davies, Epigram X : For what said Philip King of Macedon ? « There is no castle so well fortified, But if an ass laden with gold come on, The guard will stoop, and gates fly open wide ».

2241 *cum di : qua :.* Query, « cum differentia quadam »?

2243 *addenda est*, i.e. a tail must be added to the 2 to turn it into a 3.

Cp. Massinger, *The Old Law*, III. 1 : *Gnoth.* So! forty; what's this now? *Clerk.* The cipher is turned into 9 by adding the tail, which makes forty-nine.

figuræ binariæ.

Seton, *Dialectica :* Binarius est numerorum minimus.

2245 *griphi*, riddles, enigmas.

Gell. I. 2. 4; Aus. *Idyll.* II.

Crocodolites, sophisms (= « crocodolinnae », Quint. 1. 10. 5).

Cp. Erasmus, *Moriæ Encomium*, Basil. 1540 : Docebo... non Crocodilitis aut Soritis... aut alijs id genus dialecticorum argutijs. (Note by Gerardus Listrius) : Crocodolites genus est syllogismi captiosi quem dialectici fingunt Crocodilum proposuisse mulieri cuius filium rapuerat. Si dixeris, inquit, uerum, reddam tibi filium. Illa respondit, non reddes. Et ergo redde : quia verum dixi. Imo, inquit, si reddidero, non dixeris verum.

2257 *ex singulari nostro Amore & mero motu misericordiæ*, parody of the style of a Royal Proclamation.

2260 *vestes bombicinas.* The silkworm is *Bombyx mori.*

2261 *sericum Damascenum*, damask.

sericum villosum, velvet.

2263 *Templarij*, lawyers of the Temple.

2267 *Non sum, non possum, non libet esse domi.*

Cp. the tailor's complaint in *Return from Parnassus*, Part I. II. 1. 522: when I came to inquire... he told me they were not within, etc.

2271 *tanquam si lupum vidissent, ne unum proloqui verbum possunt.*

The classical superstition was that a man became dumb if a wolf saw him before he saw the wolf; Verg. *Ecl.* IX. 53, 54 : vox quoque Moerim Iam fugit ipsa : lupi Moerim videre priores.

Cp. Sir T. Browne, *Vulgar Errors*, III. VIII.

2273 *Amplius deliberandum censeo.*

Ter. *Phorm.* II. 4. 17.

2284 *Vah, consilium validum* (P. text *callidum*).

Ter. *Andr.* III. 4. 10. (This makes the emendation certain in spite of Plaut. *Mil. Glor.* II. 2. 71 : cedo calidum consilium cito).

2294 *simia.*

Cp. Plaut. *Mostell.* IV. 2. 4 : vide ut fastidit simia!

2296 *non brutum (nisi forte sis Oppidanus).* Cp. 1519, 2171, 2718.

It appears as if « brute » was a slang term for a townsman at Cambridge at this time. Cp. J. Thorius (G. Harvey's Works. ed. Grosart, II. 339) : Boyes swarm'd : youthes throng'd : bloudes swore : brutes rear'd the howt.

2301 *non... peregrinus (nam ocreatus non es).*

Cp. Middleton & Rowley, *Spanish Gipsy*, II *ad in* : Gipsies but no tanned ones : no red-ochre rascals umber'd with soot and bacon as the English gipsies are.

2310 *Salvere te jubeo.*

Plaut. *Asin.* II. 2. 30 : jubeo te salvere.

2311 *qui sunt quique fuerunt.*

Catull. XLIX. 1 : Disertissime Romuli nepotum Quot sunt quotque fuere.

2314-2316 *ubi est Pedantius meus? — Hic est, vide. Hac in pagina cubat.*
Cp. Plaut. *Pseud.* I. 1. 33 : ubi ea est, obsecro? Eccam in tabellis porrectam : in cera cubat.

2318 *Excitemus eum.* Ludio probably knocks the book out of the tailor's hand.

2322 *Tuas... castigationes in Ciceronem?*
A phrase frequent on titlepages, e.g. Gryphius' ed. of Cicero, *Rhet. ad Herenn.* Lugd. 1551 &c : « Ex P. Victorii ac P. Manutii castigationibus ».

2332 *Litera scripta manet.* The source of this phrase has often been sought in vain. See *Notes and Qu.* 5th Ser. VII. 19. 39.

2343 *flocci faciendo.*
Cp. Plaut. *Men.* V. 7. 5. etc. and Lyly, *Midas* IV. 1 : I will never care three flocks for his ambition.

2352 *currentem incitare calcaribus.*
Cp. Cic. *de Or.* II. 44. 186 : currentem incitare.
Plin. *Ep.* I. 8. 1 : addere calcaria sponte currenti, etc.

2358 *ut eo revertamur, unde deflexit oratio.*
Cp. Cic. *Tusc.* V. 28. 80 : oratio redeat illuc unde deflexit.
Harvey, *Ciceronianus*, p. 60 : ut unde paululum deflexit, eodem nostra reuoluatur oratio.

2361 *nihil tam incredibile quin dicendo fiat probabile.*
Cic. *Paradox. Proœm.* : nihil tam incredibile quod non, etc.

2366 *nec habebit aurum sine viro, nec virum sine auro (juxta Themistocleum illud).*
Plutarch, *Themist.* XVIII. 4 : τῶν δὲ μνωμένων αὐτοῦ τὴν θυγατέρα τὸν ἐπιεικῆ τοῦ πλουσιοῦ προκρίνας ἔφη ζητεῖν ἄνδρα χρημάτων δεόμενον μᾶλλον ἤ χρήματα ἀνδρός.
Cp. Cic. *de Sen.* III. 8.

2368 *aureos & altitonantes versus, festinanti quidem calamo conscriptos.*
Probably a hit at Harvey's frequent apologies for haste.

2371 *Vnam semper Amo, cujus non solvor ab hamo.*
This line is no. 3405 in Binder's *Novus Thesaurus Adagiorum*, where it is taken from J. Eiselein, *Sprichwörter* 1838, p. 141. The latter book I have not seen.

2372 *o Deus in quantis... animus versatur amantis.*
Pamph. Mauritianus, *Pamphilus, siue de Arte Amandi*, Eleg. XLIX. 1 (contained in Ovidii *Erotica*, Francof. 1610).

2376 *cor sagitta transfixum.*
Cp. Plaut. *Persa* I. 1. 25 : Sagitta Cupido cor meum transfixit.

2383 *e silice nata.* Cp. 862 *n.*

2389 *obtundis : intelligo satis.*
Ter. *Andr.* II. 2. 11 : Obtundis, tametsi intellego?

2423 *hoc in votis erat.*
Hor. *Sat.* II. 6. 1 : hoc erat in votis.

2426 *Cedant arma togæ, concedat laurea linguæ.*
Cicero's line quoted by himself in *De Off.* I. 22. 77 and elsewhere, in the form « Cedant... laurea laudi ».

Quoted in the (spurious) *Sallustii in Tullium Invectiva* 3 (laurea linguæ) in connexion with which passage Jordan remarks : « malignos » hunc versiculum carpsisse cum dixit Quintilianus II. 1. 24., nostrum [i.e. pseudo-Sallustium] videtur significare, a quo lectionem *linguæ* petierit : *laudi* Tullium scripsisse constat.

Plutarch, however, *(Comp. Dem. cum Cic.)* gives the line in Greek with τῇ γλώττῃ.

Quoted by Gosson, *Schoole of Abuse* (Sh. Soc) p. 39. as here, and translated « Let gunns to gowns and bucklers yield to books ».

Cp. Harvey, *Musarum Lach.* Fiii *verso* : Vate ab eo cujus cedebat laurea linguæ, Arma togæ.

2427 *Iuvenali qui Poeticam Ciceronis facultatem... sannis persequitur.*

Juv. X. 122 *et seq.*

2432 *mystice & tropice & anagogice & moraliter.*

S. Thomas Aq. *Summa* I. 1. 10. refutes the objection that « sacra Scriptura sub una littera non habeat plures sensus, qui sunt historicus vel litteralis, allegoricus, tropologicus, sive moralis, & anagogicus ».

The Reformer Tyndale set these interpretations aside (Mullinger, *Hist.* I. 422).

2433 *pingui Minerva.* Cic. *de Am.* 19.

2463 *Ipse dixit.* Cic. *N. Deor.* I. 5.

Desid. Jacotius Vandoperanus, *De Philosophorum doctrina* Lutet. 1554, p. 26 (of the Pythagoreans) : si quid affirmarent in disputando, cum ex iis quæreretur quare ita esset, respondere solitos, Ipse dixit : ipse autem erat Pythagoras.

2473 *Labor improbus omnia vincit.*

Verg. *Georg.* I. 145, 146 : labor omnia vincit Improbus.

Harvey, *Musarum Lach.* Diii *verso* : Cuncta Labor dederat : labor improbus omnia vincit.

2482 *Laurea & lingua sunt... fœminini generis, sed lingua potissimum.* See Introd. p. VIII.

2485 *Calepinum.* The *Dictionarium* of Ambrosius Calepinus (1435-1511) appeared in 1502. It was the basis of Forcellini's work.

Donne, *Satire* IV. 52 : whom do you prefer For the best linguist? And I sillily Said that I thought Calepine's dictionary.

Cp. 2157 *n.*

2494 *Gentemque togatam.* Verg. *Aen.* I. 282.

2495 *togati & pileati*, « capped and gowned ». Cp. Mullinger, *Hist.* I. 356.

2506 *partus aureus.*

Cp. Harvey, *Rhetor* B IV. *verso* (of his undergraduate audience) : Palladem ipsam... nunc tandem peperisse arbitror atque aureum hunc argenteumque partum... edidisse.

Prof. Bensly remarks that in an epitaph on Walter, Earl of Essex (ob. 1576) given in Holinshed's *Chronicle* he is called « Aureolus partus matris ». Cp. l. 792.

2517 *Epiphonemate*, a sentence added to finish with, « l'Envoy ». The word is used by Harvey, *Rhetor* Niii.

A. Fraunce, *Arcadian Rhetorike*, F3 *verso* : Epiphonema is a kinde of exclamation when after the discourse ended, we adde some

short acclamation, as a conclusion or shutting vp of all in wondring wise. Homer, I Iliad, when he had laid down the miseries of the Græcians, saith thus Διὸς δ' ἐτελείετο βουλή.

2526 *Marcellus ille, quando perijt in mari.*
Cic. *De Fato* 14; *De Div.* II. 5; *in Pis.* 44.

2536 *Quo me vertam, Patres conscripti?*
M. Tullii in Sallustium Invectiva (spurious) I. 1: quo me prevertam (Aldine text, vertam), patres conscripti, unde initium sumam?

2541 *hostis... nomen hospitis apud antiquos... Romanos, ut testatur Cicero in Officijs.*
Cic. *de Off.* I. 12. 37.

2544 *Propino jam*, etc.
Plaut. *Stich.* III. 2. 16: Propino tibi salutem plenis faucibus.

2547 *cur... tam insolens adsis?*
Cp. Gnapheus, *Acolastus*, 373: Quis hic novus subsistit hospes? Pantolabus insolens Istuc quidem facit.

2565 *Valetudinem tuam cura diligenter.* Cp. 643 *n.*

2567 *Nosti manum & stylum hunc?*
See Introd. pp. xxxix, xlix.

2574 *Officiorum tertio Aquilius de dolo formulas dedit.*
Cic. *De Off.* III. 14. 60.

2580 *In pretio pretium nunc est.*
Ov. *Fast.* I. 217.

2586 *Tu ditior fieres ex eorum paupertate. (Sed vetat hoc regula Catonis).*
I cannot find any of the *Distycha* of Dion. Cato quite to this effect. Is the writer thinking of the lines of Lily's *Monita pedagogica* in his *Introduction*: Nil dabis aut uendes, nil permutabis, emesue Ex damno alterius commoda nulla feras?
R. Brathwaite, *Natures Embassie* (1621) p. 43 tells how Mynthos despoiled Hyppeas (Hippias), and boasted « *palmam & gloriam adeptus sum meque diuitem ex aliorum paupertate feci* ».
Cp. Burleus, *de Vita & Moribus Philosophorum*, XXX, de Socrate: De dictis socratis notabilibus... sunt hec... malum alienum tuum ne feceris gaudium.

2590 *Donatus.* Aelius Donatus, grammarian at Rome, fl. A.D. 356. The old Latin Grammars used in England (called « donates ») were superseded by Colet's (first edition 1511) as revised by Lily and Erasmus.
Cp. Skelton, *Speake Parrot*: Albertus de modo significandi And Donatus be dryuen out of schole, Prisians hed broken.
Marston, *What you will* II. 2. 167: Aquinas, Scotus and the musty saw Of antic Donate.
celebris. This form of the masc. is found in Cic. *Heren.* II. 4. 7. and in Tacitus. Used by Harvey, *Mus. Lach.* Fiii.

2599 *semibovemque virum semivirumque bovem.*
Ov. *A. A.* II. 24.

2600 *pes pyrrichius, vel potius tribrachys.* Pyrrichius, tribrachys, feet of two, and three, short syllables respectively.

2602 *novitij Oratores.* Novices declaiming at Cambridge. Cp. 1763 *n.*

2603 *Rostra disertus amat.* The words are taken from some verses « de

nominibus heteroclitis » contained in W. Lily's *De Latinorum nominum generibus*, Basil. 1532, p. 26.

Cp. Harvey, *Pierces Supererogation*, ed. Grosart, II. 75 : his gibinge at Heauen... with a deepe cut out of his Gramer rules : *Astra petit disertus*.

2610 *S.S.P ?... S.S.P.* (P text, *S.S.P ?... S.S.S.*) *nempe binos coronatos cum dimidio*. The letters represent the tailor's private pricing-marks. One would expect that two crowns and a half would be represented rather by S.S.P than S.S.S.

Cp. W. Rowley, *A new wonder*, I. 1 : *Rich.* Read the gross sum of your broad cloths. *George*. 68 pieces at B, ss and l : 57 at l, ss and o.

Is « S » for Scutum (écu) ?

2612 *obulo* represents 1/2 d.

2615 *sorte sua nemo contentus.*

Cp. Hor. *Sat.* I. 1. 1-3.

2618 *ditiorem... Crasso.*

Cp. Plut. *Vit. Crassi*, and Aldus Manutius, *Phrases Latinæ*, Lond. 1579 : Crassus Romæ ob auaritiam male audiebat.

2627 *Galli per dumos aderant, arcemque tenebant.*

Verg. *Aen.* VIII. 657.

2628 *Commemorat... Cicero... ali solitos in Capitolio anseres.*

Cic. *pro Rosc. Am.* XX. 56.

2630 *Anseris et tutum voce fuisse Iovem.*

Propert. IV. 3. 12.

2631 *nolo anseres tuos :* « I dont like your answers ».

2637 *legere & non intelligere negligere est.*

Preface to Cato's *Distycha :* Nunc te fili charissime docebo, quo pacto mores animi tui componas, igitur præcepta mea ita legas vt intelligas. Legere enim & non intelligere, negligere est.

Quoted also in *How a man may choose a good wife from a bad*, V. 3.

Cp. Fraunce's *Victoria*, I. 3. 124 : præceptor legit, vos vero negligitis.

2639 *versari... manu diurna nocturnaque.*

Hor. *Ars Poet.* 268 : vos exemplaria Græca Nocturna versate manu, versate diurna.

2641 *scribis quasi scalpens gallina.*

Cp. Plaut. *Pseud.* I. 1. 27 : An, obsecro hercle, habent quoque gallinæ manus ? Nam has quidem gallina scripsit.

2646 *Non omnia possumus omnes.*

Verg. *Aen.* VIII. 64.

2654 *Simonides in... quæstione Hieronis.*

Cic. *De Nat. Deor.* I. 22. 60.

2664 *Scite... Cicero : Est illud animi ingenui, cuj multum debes, eidem plurimum velle debere.*

Cic. *Ad Fam.* II. 6.

2666 *ne latum quidem unguem discedere.*

Plaut. *Aul.* I. 1. 18 : si... digitum transversum aut unguem latum excesseris.

2667 *Omnia tempus habent.*

Ecclesiasticus, III. 1. (Vulgate) : omnia tempus habent et suis spatiis transeunt universa sub coelo.

Roger Bacon begins his *Compotus* with this text (E. Charles, p. 336).

Milton, *P. R.* III. 183 : And time there is for all things, Truth hath said.

Non semper fulget Phœbus.

Culmann, *Sent. Pueriles*, has the proverb : Non semper arridet fortuna, and Seybold *Viridarium* (1677) p. 379 : Non semper lætus ridet Apollo.

Cp. *Materialien*, III. l. 6491.

2668 *regina.* Cp. 991 *flexanima, n.*

2670 *fœdifragi*, applied to *Poeni*, Cic. *De Off.* I. 12. 38.

2672 *ultra posse non est esse.*

Trench, *Lessons in Proverbs* p. 147, quotes the mediæval proverb, Ultra posse viri non vult Deus ulla requiri.

2677 *Catonicam censuram.* M. Porcius Cato was surnamed Censorius from his severity of judgment.

Lodge, *Defence of Plays*, p. 12, transfers the character to Dionysius Cato : sever Cato putteth in his censure : Admiranda canunt sed non credenda poetæ.

2680 *Optimas ab optimo ipse optimus accepi.*

Plaut. *Amphit.* Prol. 34 : iuste ab iustis iustus sum orator datus.

Cp. Harvey's dedication to Lewin of his *Ciceronianus :* « minime omnium Ciceronianus homini cum primis et in primis Ciceroniano Ciceronianum meum commendo dedicoque ». On p. 13. *ib.* he quotes the passage of Cicero which he had imitated : « sed vt tum ad senem senex de Senectute, sic in hoc libro ad amicum amicissimus de Amicitia scripsi » (*De Am.* I. 5).

2686 *Quod differtur* (P text, *defertur*) *non aufertur.*

Walter, *Gnomologia :* Quod differtur, non aufertur. Anonymi est. Germanici sic efferunt Alte Schuldt verrostet nicht.

Given by M. Neander, *Ethice*, (1590) p. 91.

2694 *Iuno Lucina, fer opem.*

Ter. *And.* III. 1. 15, *Ad.* III. 4. 41.

2696 *Verba non alunt familiam.*

Marginal note of G. Harvey in a book now in the Museum, Saffron Walden : pragmatica et cosmopolitica curanda... quæ alunt familiam et parasitos quæ semper ædificant.

2698 *vel Dromone quovis tardior.*

Cp. Ter. *Heaut.* II. 3. 8 : abi dum tu, Dromo, illis obuiam : Propera : quid stas ?

Whether suggested by the above passage of Terence or not, there was an association between the name Dromo and the character of a sluggard. The *Monopolium Philosophorum* (first printed 1505 and lately in Zarncke, *Die Deutschen Universitäten*, I. p. 66.) has a mock Papal Bull which begins thus : In nomine domini amen. Dromo Dromonis de Dromonia suffraganeus... universis nobilibus, lenonibus, ioculatoribus... et omnibus cocis quos et operum tarditas nostrae dicioni subiectos esse comprobat, salutem et robur in esu, in potibus et dormitionibus etc.

2702 *Habes confitentem reum.*

Cic. *pro Lig.* 2.

tantum tibi debeo quantum hominem homini debere vix fas est.

Cic. *ad Quir.* 17 : huic ego homini, Quirites, tantum debeo quantum hominem homini debere uix fas est.

2706 *Necessitas non habet legem.*

Publilius Syrus, *Sent.* : Necessitas dat legem, non ipsa accipit.

Necessitas non habet legem occurs in Langland's *Piers Plowman*, C text, XIV. 46. & « Need hath no Law » in XXIII. 10. Skeat quotes Skelton, *Colin Clout* 864, 865 : But it is an olde sayd sawe That nede hath no lawe. The Latin proverb is also found in F. Belo's *El Pedante.*

2709 *salus ipsa te... seruet.*

Cp. Ter. *Ad.* IV. 7. 43 : ipsa, si cupiat, Salus seruare prorsus non potest hanc familiam.

2713 *Qui non est hodie, cras minus aptus erit.*

Ov. *Rem. Am.* 94.

Cp. Marston, *Scourge of Villainy* IV. 93 : If not today (quoth that Nasonian) Much less tomorrow.

2718 *brutalibus istis atomis plebeijs.* Cp. 2296 *n.*

2723 *virtus... est mediocritas inter duo extrema.*

Arist. *Nic. Eth.* II. 5. 13 : μεσότης τις ἄρα ἐστὶν ἡ ἀρετή.

2725 *virtuose* = virtuously.

S. Thom. Aq. *Sum. Th.* : est enim bonus et virtuosus qui gaudet in operibus virtutum.

2729 *Anaphoram.* The repetition of the same word at the beginning of several sentences or clauses. Harvey, *Ciceronianus* p. 50, says that ordinary lecturers on Cicero were content to exclaim over points of style and to introduce some Greek words such as ἀνάφοραν, παρανομασίαν, μετάφοραν, ἀλληγορίαν, αἴνιγμα.

2734 *Cognoscibilitatis.*

S. Thom. Aq. *Summa Cont. Gent.* I. 71 : unumquodque, quantum habet de esse, tantum habet de cognoscibilitate.

2738 *an ulla sit fortuna omnino.*

Scaliger, *de Subt.* CLXXXVIII : Philosophus [sc. Aristoteles]... in fine septimi Eudemiorum... docet... voluntatem nostram neutiquam esse Fortunæ pedissequam. Fortunam enim nihil esse.

Boethius, *de Cons.* V. 1 : Siquidem aliquis eventum temerario motu... casum esse definiat, nihil omnino casum esse confirmo : quis enim, coercente in ordinem cuncta Deo, locus esse ullus temeritati reliquus potest ?

Donne, *To Sir H. Wotton* l. 34 : Fortune — if there be such a thing as she.

2767-2775 *Quid rides ita Democritice ?... Quid ploras Heraclitice ?*

Harvey, *Grat. Vald.* III, has an « Epigramma in effigiem Democriti » beginning « Cur ita, cur semper Democrite candide rides ? » and one « in effigiem Heracliti » beginning « Salue Heraclite : quid est ? lachrymas cur fundis, amice ? »

2767 *nimietates.*

In Frischlin's *Priscianus vapulans* Act. II. sc. 2. among a list of the schoolmen's « substantiva barbara » is « nimietas ».

2771 *O Æsculapi... visus es dicere, Abi cito & suspende te.*

Ter. *And.* I. 5. 19, 20 : uxor tibi ducenda est, Pamphile, hodie, inquit; para : abi domum. Id mihi visust dicere, abi cito et suspende te. (where Pamphilus is perhaps referring to Plautus, *Pœn.* I. 2. 96 : abi domum ac suspende te).

2781 *Concrepuit jam ostium ab ea.*

Ter. *And.* IV. 1. 58 : concrepuit hinc a Glycerio ostium.

2794 *animis separatis.*

Seton, *Dialectica :* Animæ separatæ, scilicet a corpore, Partes id est substantiæ.

S. Thom. Aq. *S. Th.* I. 89. 1 : utrum anima separata a corpore possit intelligere?

2795 *in galaxia.*

Cic. *Somm. Scip.* (Macrob. I. 10.) : Quæsivi tamen, viveretne ipse et Paullus pater et alii quos nos exstinctos arbitraremur... Immo vero, inquit, ii vivunt... corpore laxati illum incolunt locum quem vides. Erat autem is splendidissimo candore inter flammas circus elucens, quem vos, ut a Graiis accepistis, orbem lacteum nuncupatis. Translated by Chaucer, *Parlement of Foules* 50-56 : And rightful folk shal go, after they dye, To heven ; and shewed him the galaxye.

2796 *Relativa actu... ut sublato uno, tollatur... alterum.*

S. Thom. Aq. *Summa cont. Gent.* I. 79 : relativa oportet simul esse, ut uno interempto interimatur alterum.

Seton, *Dialectica :* Relatiua actu sunt qui sese ponunt & auferunt, i. positi [*sc.* posito] relatiuo, ponitur et correlatiuum : & sublato relatiuo, tollitur correlatiuum : vt posito seruo, ponitur & dominus, & sublato domino, tollitur nomen serui, nam substantia ipsa potest remanere, non tamen seruus est dicendus sed homo, vt loquitur ille Aristoteles.

2801 *Vitæ non pigeat cum funus amatur?*

I have not succeeded in tracing this quotation, nor (l. 2408) Iam faveat cœptis aura secunda meis.

2803 *mihi... res ad restim redijt.*

Ter. *Phorm.* IV. 4. 5 : ad restim res redit mihi.

2810 *si credendum sit Ovidio.*

Ov. *Met.* I. 625.

2812 *annum... climactericum*, Every 7th year, especially the 63rd, was considered critical. Cp. Sir T. Browne, *Vulgar Errors*, IV. XII.

2814 *ad destructionem subjecti.*

S. Thom. Aq. *Summ. Th.* I. II. 53. 1c : per accidens (dicitur aliqua forma corrumpi) per corruptionem sui subiecti.

2818 *Amoris erga te sui... Testem.*

Cic. *Fam. Ep.* I. 1 : testificatione... amoris erga te sui.

2823 *fragilemque fortunam.*

Cp. Cic. *Rep.* II. 28 *ad fin.*

2828 *Policratem Samium scribit... Cicero &c.*

Cic. *De Fin.* V. 30.

2836 *Videtur quod sic.*

Cp. 1001 *n.* and 1930.

2838 *Nihil generatur quin idem corrumpitur.* Simplicius' argument to Arist.

Phys. I (ed. Lugduni 1558) : Sed e physicis & fortitudo sumetur co*n*tra mortis metu*m* quum didicerimus... genitu*m* omne corru*m*pi, & dissolui in simplicia oportere, & partes propriis reddi, atq*ue* restitui vniversitati.

2839 *in hac sublunari sphœra.* See Addenda, *Notes* l. 672.

2842 *terminus a quo.. terminus ad quem.*

J. Stierius, *Præcepta Physicæ*, p. 6 includes these among the « requisita Motus ».

2845 *Francisce, qui cœli Sacellanus es et confiteris pro confitentibus.*

Perhaps these words coming from Crobolus have no very deep meaning. Through the kindness of my friend the Rev. W. O. Sutcliffe, I have however received the following interesting comment on them which has been supplied by Fr. Anselm of Crawley.

« To me it merely appears a poet's fancy to make St Francis the chaplain of heaven and, in consequence, the Confiteor-singer for the celestial congregation. He was so passionately fond of little neglected chapels, for repairing which he would fondly carry stones (Pope Innocent dreamt he saw him upholding the crumbling walls of the Lateran) that a fanciful writer might with much grace and appropriateness make him Chaplain in heaven. The « confessing » would follow naturally, though there may be a reference to the Gospel invariably read on St Francis' feast : Confiteor tibi Domine cœli et terrae quia abscondisti hæc a sapientibus etc. ».

2852 *pectusculo.* The word is used by St Jerome and by Reuchlin.

2853 *vivebas* (P text : *videbas*) *vigebas virebas.*

For *videbas* we should probably have *vivebas.* Cp. MS. letter by R. Batt « 14 Junij 1583 » (Bodleian Library) : sic vivas oro ut valeas, sic valeas ut vigeas, sic vigeas ut longissimum vivendi valendi vigendi spatium habeas.

2856 *in memoriam.. Bucephali urbem erexit.*

Plin. *N. H.* VI. 20 (23) ; Gell. V. 2 ; Arr. *de Exp. Al.* VII. 1.

2860 *Lachrymas Musarum.*

See Introd. pp. x, xxxv, xlix.

2862 *imaginativa virtus.*

In St Thom. Aquinas « imaginativa vis » = the imagination.

2863 *anima sequitur temperaturam corporis.*

Sowernam, *Ester hath hang'd Haman*, 1617, p. 43 : it is a Maxime, *Mores animi sequntur* [sic] *temperaturam corporis*, The disposition of the minde is answerable to the temper of the body.

B. Clerke, *De Curiali* (trans. of Castiglione's *Il Cortegiano*) 1571. Bk. II p. 128 : animus (qui fere sequitur dispositionem corporis).

G. Wither, *Faire Virtue*, « Companion Poets », p. 79 : though (God) In each several soul did place Equal excellence and grace, ..yet.. they more or less appear As the outward organs are, Following much the temperature Of the body, gross or pure.

2870 *mortem nemo quidem bonus reformidat.* Cp. 1036 *n.*

2872 *vivit post funera virtus.*

G. Harvey, *Musarum Lachrymæ*, Giii : Sic Heliconiadum, viuit post funera virtus.

The original source of the words is obscure. They are said to occur in the epitaph written by Dr Caius for the tomb of Linacre in Westminster Abbey, 1557, and in that of Dr Caius himself in the chapel of his college at Cambridge.

See *Notes and Qu.* 8th Ser. V. 129 : VI. 79 : X. 362 : XI. 152. In the last it is stated that Borbonius (*Delit. poet. Germ.* pt I. p. 683) ascribes to the Emperor Tiberius the couplet : Excole virtutem ; virtus post funera vivit, Solaque post mortem nos superesse facit. Prof. Bensly (*N. and Q.* 10th Ser. I. 277) points out that the second Tiberius (A. D. 578-582) is meant.

Prof. Bensly sends me further illustrations of the phrase, viz. G. Sabinus, *Elegiæ*, Ist Book, 1st poem, l. 53 : Carmine laudati vivunt post funera reges ; l. 59, Ut tua morte carens vivat post funera virtus. He adds that the date of Sabinus' poems is about 1540.

It concludes a note at the end of Gawain Douglas' *Eneados* VI. (1513).

2874 *non ad deponendum, sed ad confirmandum dolorem.* Cp. 380-382 *n.*

2876 *quod scripsit Aristoteles Alexandro de libro Physicorum, editum eum esse quasi non editum.*

A. Gellius, *Noct. Att.* XX. 5 : Rescripsit ei [*sc.* Alexandro] Aristoteles ad hanc sententiam : « Acroaticos libros, quos editos quereris,... neque editos scito esse neque non editos... ἴσθι οὖν αὐτοὺς καὶ ἐκδεδομένους καὶ μὴ ἐκδεδομένους ».

Cp. V. Rose, *Aristoteles Pseudepigraphus* p. 595.

At the close of the argument of the 1st book of Aristotle's *Physics* (Lugduni 1558), Simplicius quotes Aristotle's supposed letter : « Aristoteles Alexandro regi salute*m*. Auscultatorios libros, quos editos quereris... scito neque editos esse neque non editos ».

2889 *omne corpus constat ex superficiebus & superficies ex lineis & linea ex punctis.*

Macrob. *Somn.* I. 5 : omnia corpora superficie finiuntur,... superficies... lineis terminatur,... punctis lineæ finiuntur.

Scaliger, *de Subt.* LXV. 4 : Okcan (*sc.* Occam)... scribit punctum esse lineæ, lineam superficiei, superficiem corporis privationem. Tantum abest ut rerum hæc statuat principia.

Donne, *An Anatomy*, II. 131 : all do know that quantities Are mad of lines, and lines from points arise.

2897 *contraria successive inesse debent in eodem susceptibili.*

Schütz, *Thomas-Lexicon : Susceptibile* ist das Aristotelische δεχόμενον, gleichbedeutend also mit *subiectum* und *materia*.

Bricot, *Text. phil. nat.* II. e iii : quia qualitates contrarie non possunt esse simul.

Schreger, *Studiosus jovialis*, 7ma ed. 1773, has among « Axiomata philosophica » : Contraria non possunt esse simul in eodem subjecto, and adds : Quod intelligi debet de contrariis in statu perfecto, non de contrariis in statu imperfecto & remisso. Sic in eadem aqua calida ut octo & in summo gradu non potest esse simul frigus, ast calor ut 4 & frigus ut 4 possunt simul esse in eadem aqua, ut plerumque accidit, quando illa est accurate tepida.

2900 etc. See Introd. p. xlix.

2903 *in hoc Tusculano meo.*

On Harvey's application to Saffron Walden of the name of Cicero's villa, see Introd. pp. xxxiv, xlix.

2904 *in negocio fui sine periculo & in otio cum dignitate.*

Cic. *De Or.* I. 1. 1 : ut vel in negotio sine periculo vel in otio cum dignitate esse possent.

2905 *Artes... nobiscum & peregrinantur & rusticantur.*

Cic. *pro Archia* 7 *ad fin.* : Hæc studia... pernoctant nobiscum, peregrinantur, rusticantur.

2908 *Vincere scis Hannibal, vti victoria nescis.*

Livy XXII. 51.

2911 *mortem.. ejus... lætitijs recolam, quod Thraces olim solebant.*

Burton, *Anat.* 2. 3. 6. quotes Sardus *de moribus gentium* for the statement « The Thracians wept still when a child was born, feasted and made mirth when any man was buried ». The original authority is Herod. V. 6.

2913 *natura nihil fecit frustra.*

Aristot. *Pol.* I. 1 : οὐθὲν γὰρ ὡς φαμὲν μάτην ἡ φύσις ποιεῖ.

S. Thom. Aq. *Sum. Th.* III. 39. 7. ob. 2 : natura nihil facit frustra.

T. Bricot, *Textus phil. nat.* II. kvi : natura nichil facit frustra neque deficit in necessariis nisi in orbatis et imperfectis.

Lodge, *Defence of Poetry,* (Gregory Smith, *Critical Essays* I. 72.) : I hope that Aristotle hath sufficiently taught you that *Natura nihil fecit frustra.*

Browne, *Religio Med.* « Temple Classics » p. 20 : *Natura nihil agit frustra* is the only indisputed Axiome in Philosophy.

2915 *non est deliberare de præteritis ut notat Philosophus in Ethicis.*

Arist. *Rhet.* I. 3. 4 (Casaubon) : Deliberanti futurum (accommodatur) : iudicia vero tractant præteritum.

2917 *quod factum est infectum esse nequit, neque per Deorum potentiam, quod Agatho Philosophus pronunciavit... teste... Aristotele.*

Arist. *Eth. Nic.* VI. 2. 6 : τὸ δὲ γεγονὸς οὐκ ἐνδέχεται μὴ γενέσθαι. (Casaubon : quod factum est autem vt sit infectum fieri non potest) διὸ ὀρθῶς Ἀγάθων

μόνου γὰρ αὐτοῦ καὶ θεὸς στερίσκεται
ἀγένητα ποιεῖν ἅσσ' ἂν ᾖ πεπραγμένα.

Culmann, *Sent. Pueriles* : quod factum est infectum fieri non potest. Plautus *Aulularia* [734] factum est illud, fieri infectum non potest.

Cp. Soph. *Trachin.* 742 : τὸ γὰρ | φανθὲν τίς ἂν δύναιτ' ἂν ἀγενητὸν ποιεῖν ;

2925 *Vlysses... Qui mores hominum multorum vidit & urbes.*

Hor. *A. P.* 142.

2931 *longum formosa vale Lydia.*

Verg. *Ecl.* III. 79 : Et longum Formose, vale, vale, inquit, Iolla.

2937 *Saturne, fors melancholiæ.* Cp. l. 318.

H. C. Agrippa, *Of occult philosophy* I. LX. 133 : We understand a melancholy humor here to be a naturall and white choller. For this when it is stirred up, burns and stirs up a madness conducing to knowledge and divination, especially if it be helped by

any Celestiall influx, especially of Saturn, who seeing he is cold and dry as is a melancholy humor, hath his influence upon it, increaseth and preserveth it. Besides, seeing he is the Author of secret contemplation, and estranged from all public affairs, and the highest of all the planets doth alwaies as withcall his mind from outward businesses, so also make it ascend higher and bestows upon him the knowledge and passages of future things.

Cp. G. Douglas, *Prol. to Eneados* II : Saturne thou ald fader of malancoly. Marston, *Entertainment*: Here the pale Lord of Sadness keep[s] his court Rough-visag'd Saturn, on whose bloodless cheeks Dull Melancholy sits.

Tyndale describes Tunstall (Mullinger, *Hist.* I. 594) as « a still Saturn that so seldom speaketh but walketh up and down all day musing ».

2938 *subtilitas.*

Cardanus, *de Subt.* ad init. : Subtilitas est ratio qua sensibilia a sensibus, intelligibilia ab intellectu difficile apprehenduntur.

Scaliger, *de Subt.* defines « subtilitas quæ in intellectu est » as « vis intellectus qua difficilia cognitu facile comprehenduntur ».

distinctiva contemplatio. Cp. 535 *n.*

2939 *lapis ad universi centrum recurrens naturaliter.* Cp. 780 *n.*

2950 *Festinans Canis (Leporarius) hos cœcos peperit Catulos.* The book was printed « ad insigne Canis Leporarij ».

For the proverb « Canis festinans cœcos parit catulos » Erasmus *(Adagia)* refers to Arist. *de Gener. Anim.* IV and quotes Galen « in libro de semine » : τὰς δὲ κυνὰς... καὶ ἡ παροιμία φῆσι τυφλὰ τίκτειν ὑπὸ σπουδῆς.

Walter, *Gnomologia*, refers to « Manut. ex Galeno lib. I ».

R. Stanyhurst, *On the Translation of Virgil*, (Gregory Smith, *Critical Essays* I. 139) : lyke as forelittring biches whelp blynd puppies.

Cp. Sir T. Browne, *Vulgar Errors*, III. xxvii. 5.

2951 *Erratula.* These do not, of course, appear in the present text.

INDEX TO A SELECTION OF THE NOTES.

ADDENDA ET CORRIGENDA.

Preface.

I desire to express my hearty thanks to my friend and colleague, Professor W. C. Summers, of University College, Sheffield, for the valuable help I have received from him on many occasions in determining on particular readings of the text and in tracing classical quotations.

The Notes show that I have been supplied with many interesting illustrations of the language of the play by my friend, Professor E. Bensly of Adelaide — and I would here thank him for them.

I must also acknowledge help received from our most learned and revered Professor of Latin at Cambridge, the Rev. J. E. B. Mayor, from Dr Adam of Emmanuel College, from the Rev. Dr H. P. Stokes, and Mr R. B. Mc Kerrow, of Trinity College.

I would finally acknowledge with gratitude the assistance I have derived alike in my Introduction and in my Notes from the *History of the University of Cambridge* by Mr J. Bass Mullinger, Librarian of St John's College.

Introduction.

p. x, *bottom.* The 6 February 1581 seems to have been the Monday before Shrove Tuesday.

p. xi. *ll.* 12, 13. According to the Emmanuel MS. Legge's play was acted at St John's at the bachelors' commencement, 1579 (1579/80). See Cooper, *Athenæ* II, 456.

p. xii, *l.* 7. *For* death *read* resignation or death.

p. xvi, *bottom. See the* Genealogist *for October 1904.*

p. xl. *ll.* 6, 7. *For* prefermèt *read* preferment.

» *last line of text. For* services *read* service.

Text.

l. 194. *For* ocuritur *read* occurritur.

l. 465. *After* cuspide *change* full-stop *to* comma.

l. 743. *For* famulosf amelicos *read* famulos famelicos.

p. 28. *l.* 10 *from bot. For* 989 *read* 980.

l. 1017. *For* contignum *read* contiguum.

l. 1034. *For* proptcr *read* propter.

l. 1098. *For* Corqne *read* Corque.

l. 1246. *For* Honosa lit *read* Honos alit.

l. 1400. *For* Satio *read* Satis.

l. 1486. *For* Fpistolis *read* Epistolis.

l. 1731. *For* proprium, objectum *read* proprium objectum. Cp. J. Stierius, *Quæst. controv.* p. 92 : Distinguendum est inter objectum proprium & inter objectum commune. Universalia sunt intellectus objectum proprium.. singularia vero.. objectum commune, quia non tantum intellectus, sed etiam sensus circa singularia versatur.

l. 2008. *For* republiea *read* republica.

l. 2104. For *quia* write (*quia.*

Textual Notes.

ll. 169, 170. *For* aliquando regnum *read* regnu*m* aliquando.

Notes.

l. 111. Cp. A. Fraunce, *Yvychurch*, 3rd part, (1592) p. 10 : Jupiter in latine is quasi Iuuans pater, that is, a helping father.
Gawain Douglas, *Comment,* (*Works,* ed. Small, II. p. 287) : Jupiter, callit *juuans pater*, the helply fadir.

l. 185. Cp. P. Fletcher, *Purple Island* VI. lvi : Thus when the eye through Visus' jetty ports Lets in the wand'ring shapes.

l. 188. Cp. J. Stierius, *Præcepta Physicæ* p. 13 *:* Cœlum est corpus naturale, simplicissimum, sphæricum, pellucidum, & in orbem mobile.

l. 197. Cp. Augustine *De Civ. Dei*, XVI. 9.

l. 245. *l.* 4. *For* ts *read* to, *and for* 1902 *read* 192.
ib. l. 7. *For* from *read* form
Cp. T. Wilson, *Rhetorike* III (1553) : vsing our speache as moste men do, and ordering our wittes as the fewest haue doen.

l. 324. Cp. Sir T. Browne, *Vulgar Errors,* I. 7.

l. 332. *phantasia.* J. Stierius, *Præc. Phys.* 57. : Phantasia est sensus internus imagines rerum a sensu communi acceptas & distinctas, diligentius examinans, diutius retinens, & ex iis alias eliciens.

l. 433. Cp. Shaks. *L.L.L.*, I. 2. 104-113 and Jonson, *Cynthia's Revels*, V. 4. 3144.

l. 439. *phantasiam.* See l. 332 *sup.*

p. 111. *l.* 10. *For* 436 *read* 463.

l. 478. J. Stierius, *Præc. Logicæ*, p. 21 : Dictum de omni. Arist. *Pri. An.* I. 1, λέγω.. τὸ κατὰ παντὸς κατηγορεῖσθαι ὅταν μηδὲν ᾖ τοῦ ὑποκειμένου λαβεῖν, καθ' οὗ θάτερον οὐ λεχθήσεται. *id est*, Dici de omni est, cùm quicquid affirmatur universaliter de subjecto.

l. 481. Cp. Bacon, *Essay* III. « Of Unity » : as in the Naturall Body a Wound or Solution of Continuity is worse then a Corrupt Humor.

l. 500. Cp. J. Stierius, *Quæst. controversæ*, p. 73 : Hinc Arist. l. 2 *de gen. anim.* c 3, ait : Homo prius vivit vita plantæ, deinde vita animalis, tandem vita hominis.

ll. 523-527. *cholerici propter ignei humoris copiam.. melancholici.. ob terrei sanguinis pigritiam.* J. Stierius, *Præcepta Physicæ,* p. 22, says that one of the temperaments « vocatur igneum & cholericum » and another « terreum & melancholicum ».

l. 533. Cp. G. Douglas, *Prologue to Eneados IV* : Thar bene two luffis perfyte and imperfyte That ane lefull, the tother foull delite.

l. 544. Cp. G. Douglas, *Prologue to Eneados IV* (to Love) : Men sayis thow bridillit Aristotle as an hors.

Cp. also Hawes, *Pastime of Pleasure,* and Gower, *Conf. Am. l.* 2705 etc, where Macaulay refers to the *Lay d'Aristote* (Méon et Barbazan III. 96.)

l. 672. *infra sphæram Lunæ.* Cp. J. Stierius, *Præcepta Physicæ,* 1647, p. 16 : leuissimo elemento (*sc.* igni) debetur locus supremus in regione elementari, qui est infra sphæram Lunæ.

l. 840. *non causam pro causa.* Cp. Sir. T. Browne, *Vulgar Errors* I. 4.

l. 841. *Stella cadens.* J. Stierius, *Præc. Phys.* p. 24, includes « Stella Cadens » among « Meteora ignita ».

l. 890. *For* cinitatis *read* ciuitatis.

l. 929. Cp. Webster, *White Devil,* ed. Dyce, p. 44.

l. 932. *omnes partes & similares & dissimilares.* J. Stierius, *Præc. Phys.* p. 41 divides the « *partes continentes* », (solid parts) of the body into the *partes similares* (ossa, nervi, venæ etc.) and *partes dissimilares* (caput, truncus, artus, etc.)

l. 1014. J. Stierius, *Præcepta Logicæ* p. 12, distinguishes « relata » *secundum dici* and *secundum esse.*

l. 1123. Cp. Marlowe, *Faustus*, Sc. 1. l. 12 : Bid ὄν καὶ μὴ ὄν farewell.

l. 1434. See Introd. p. xlvi.

l. 1460. *Proteus.* Cp. Jonson, *Cynthia's Revels,* III. 4. 1406-1416.

l. 1501. *large.. stricte.* See 1988 *n.*

l. 1553. Cp. Gawain Douglas, (*Works*, ed. Small, I. 57) : I saw quhat wise the sey deuydit was, And all the Hebrewis dry fute ouir it pas.

l. 1554. *contrapositio.* J. Stierius, *Præcepta Logicæ*, p. 18 : Conversio per contrapositionem est cum ita enunciatio convertitur, ut ex finita negante fiat infinita affirmans vel.. ex finita affirmante fiat infinita negans.

l. 1556. *cum nullum,* etc. Cp. B. Barnes, *Devil's Charter* (*Materialien* VI) l. 1227 : It is so violent it will not last.

A letter of 1515 (G. Douglas' *Works*, ed. Small, I. p. lxxiii) : This storm is sa wiolent it ma nocht lest.

The saying seems to be based on the old physical distinction between *motus naturalis* and *motus violentus*, and the maxim « Motus violentus non est diuturnus ». See J. Stierius, *Præcepta Physicæ,* 1647, p. 7, and Bacon's Essay *of Innovations, ad in.*

l. 1633. Cp. Marlowe, *Faustus* Sc. VI. l. 10 : 'Twas made for man, therefore is man more excellent.

l. 1662. C. text. *in loco naturali.* J. Stierius, *Præc. Phys.* p. 10 : locus est vel naturalis, quo locatum suapte natura fertur, atque in eodem quiescit & conservatur.. vel violentus etc.

ll. 1731-1732 J. Stierius, *Præc. Phys.* defines *Intellectus agens* « qui elicit actionem, illustrando phantasmata & abstrahendo », and *patiens* « qui in se recipit species intelligibiles, easque ab agente intellectu illuminatas percipit atque dijudicat ».

The quotation from Donne is hardly apposite, as the terms *actives, passives,* seem to be suggested by their use in alchemy. Cp. Ashmole, *Theatrum Chemicum* (1652), p. 444 : by the bare application of Actives to Passives it [Naturall Magick] is able to exercise a kind of Empire over Nature.

l. 1732. J. Stierius, *Præcepta Phys.* (1647) p. 61 : Nihil est in intellectu quin prius fuerit in sensu.

l. 1988. See l. 1501.

l. 2000. Perhaps the proverb alluded to is « ubi desinit philosophus, ibi incipit medicus », quoted by Marlowe, *Faustus*, Sc. I. l. 13, and by Sir E. Dyer, *Prayse of nothing*, 1585, (Grosart's *Miscellanies*, IV. p. 108).

l. 2267. Cp. Jonson, *Cynthia's Revels* II. 1. 801. (of a man of pleasure) : He is not lightly within to his mercer.

ll. 2511-2516. *prior tempore.. natura.. honore,. ordine.* Cp. J. Stierius, *Præc. Logicæ*, p. 13 : *Prius..* dicitur quinque modis, *Tempore*, *Natura*, *Ordine, Dignitate*, *Consecutione.*

l. 2686. Cp. a letter of 1515 (G. Douglas' *Works*, ed. Small, I. lviii) : Thocht the Quene haue nocht all thingis that scho desiris at the first, lat hir be content — *quia quod defertur non aufertur.*

Materialien zur Kunde

des

älteren Englischen Dramas

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VON

W. BANG
o. ö. Professor der Englischen Philologie an der Universität Louvain

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LEIPZIG
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LONDON
David NUTT

1905

STUDIEN

ÜBER

SHAKESPEARE'S WIRKUNG

AUF

ZEITGENÖSSISCHE DRAMATIKER

VON

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INHALTSANGABE.

A. Verzeichniss der erwähnten Werke Shakespeares.

B. Verzeichniss der übrigen Namen und Titel.

VORWORT.

Den spuren der wirkung einer grossen erscheinung der weltlitteratur nachzugehen, hat für den aufmerksamen beobachter, dessen blick nicht nur bewundernd auf den höhen weilt, sondern gern auch den sich zum thale senkenden linien folgt, immer einen besonderen reiz. Wendet er sich von dem weltlichen epos der Angelsachsen, von dem die thaten des Gauten Beowulf preisenden heldensang, zu ihrer religiösen poesie, so fesseln ihn die formeln der alten epik, die die frommen dichter ohne bedenken für den schmuck ihrer verse verwendet haben; gern erkennt er die blumen wieder, die von den epigonen Chaucers aus dem wundergarten des meisters in ihre eigene dichtung verpflanzt wurden; eine dankbare mühe ist es ihm, zu ermitteln, wie sich die zahlreichen dramatiker in den tagen der Elisabeth und der beiden ersten Stuart-könige zu dem bühnenfürsten ihrer zeit stellten, zu Shakespeare, dem sie alle, wenn auch zum theil nur widerstrebend, tribut gezollt haben.

Für Shakespeare ist in dieser hinsicht im laufe der zeit schon vieles geschehen. Fleissig sind von seinen landsleuten die auf den ersten blick erkennbaren zeugnisse für seine wirkung, die anspielungen auf ihn selbst und auf seine werke im 16. und 17. jahrhundert gesammelt worden; für diese äussere geschichte seines nachruhms werden sich nur noch vereinzelt weitere zeugnisse beibringen lassen. Die innere geschichte des von ihm ausströmenden einflusses hingegen ist noch keineswegs genügend aufgehellt, ihre klarstellung wird noch der beihülfe vieler Shakespeare-freunde bedürfen, auch nach der veröffentlichung der nachstehenden untersuchungen, die der prüfung des verhältnisses einiger der Stuart-dramatiker zu dem meister gewidmet sind.

Zu dem meister, so empfinden wir — aber wir wissen, dass für viele dramaturgen jener periode nicht der grosse populäre bühnendichter, der menschenbildner Shakespeare, der anerkannte meister war, sondern der gelehrte Ben Jonson, dessen können sich in der prägung scharfer typen zeigte, dessen gestalten nicht von den freien, schönes und hässliches in reichem wechsel enthüllenden lichtern der natur umspielt, sondern von einem grellen, den auffälligsten ausdruck ihres gesichtes schonungslos beleuchtenden strahl getroffen sind. Der weg des sammlers, der den spuren der wirkung Shakespeares nachgeht, wird so oft gekreuzt von lockenden pfaden, die zu Jonson laufen, dass ihm manchmal zweifel aufsteigen kön-

nen, welchem der beiden männer die führerrolle zuzutheilen sei. Kaum minder stark, aber minder fassbar, war die wirkung eines epigonen Shakespeares, der durch seine reichhaltige, in allen farben schillernde produktion das meiste dazu beigetragen hat, das sittliche niveau der Stuart-bühne herabzudrücken, die wirkung John Fletchers, dessen lob von den zeitgenossen nicht selten lauter verkündet wird als das lob Shakespeares.

Freilich hat diese art der vergleichenden betrachtung den empfindlichen nachtheil, dass uns nach dem abschluss der untersuchung oft ein mehr oder minder peinliches gefühl der unsicherheit bleibt. Zwei gefahren läuft der vergleichende beobachter : er kann zu wenig oder er kann — und dieser fall wird wohl der häufigere sein — zu viel sehen. Der reichthum an gestalten, thatsachen und gedanken der Shakespeareschen dichtung ist ein so unerschöpflicher, dass die fähigkeit, mit der der sammler doch in erster linie arbeiten muss, das gedächtniss, hin und wider versagen, dass ihm eine verborgenere ähnlichkeit leicht entgehen kann. Diese gefahr wird allerdings dadurch gemindert, dass auch die aus dieser fülle schöpfenden dramaturgen bei ihren nachahmungen begreiflicher weise zumeist von besonders auffälligen, sich dem gedächtniss des zuschauers tief einprägenden erscheinungen, ereignissen und worten ausgingen, so dass ihre gedanken oft auf denselben wegen wandelten, die unwillkürlich auch von den gedanken des modernen menschen eingeschlagen werden. So hat die Hamlet-tragödie für die zeitgenossen dieselbe unwiderstehliche anziehungskraft besessen, die sie auf die moderne menschheit ausübt — an zahllosen stellen der dramen jener zeit werden wir durch entlehnung von gedanken oder motiven oder auch durch parodistische anspielungen an sie erinnert. Hamlets verhängnissvolle unterredung mit seiner mutter, der den zögernden rächer mahnende und nur seinen augen sichtbare geist, Hamlet auf dem kirchhof mit dem schädel Yoricks in der hand, Hamlet mit halbgezücktem schwert hinter dem vergeblich betenden Claudius — viele variierungen dieser und anderer scenen der tragödie lassen sich mühelos erkennen, an den überraschendsten stellen, wie z. b. in einem der die geschichte Frankreichs behandelnden dramen Chapmans, taucht die fascinirende gestalt des zu schwermüthigen betrachtungen geneigten rächers auf.

Häufiger als unfreiwilligen unterlassungssünden wird man jedenfalls dem fehler begegnen, dass der von Shakespeare-eindrücken beherrschte leser überall einflüsse des meisters erkennen, dass er jede auch noch so flüchtige ähnlichkeit auf seine unmittelbare wirkung zurückführen will. Zur beschränkung dieses irrthums ist unablässige selbstkritik erforderlich, aber auch sie wird nicht verhüten, dass verschiedene forscher durch eine abweichende beurtheilung fraglicher fälle zu verschiedenen ergebnissen gelangen.

Dem historischen interesse, das jede möglichst gewissenhafte zusammenfassung der ausstrahlungen eines herrschergeistes besitzt, entspricht kein gleich grosses maass von ästhetischer befriedigung. Zu oft drängt sich uns die erkenntniss auf, dass der einfluss des grossen dramatikers auf seine epigonen ein verhängnissvoller war, dass er sie stofflich zu unnöthigen, die klarheit ihrer pläne störenden einschaltungen veranlasst hat, oder dass die späteren dramaturgen, um eine allzu augenfällige übereinstimmung mit dem berühmten muster zu vermeiden, der von ihm gebotenen, einfachen und richtigen lösung eines konfliktes aus dem weg gegangen sind und ihre zuflucht zu überkünstlichen konstruktionen genommen haben ; allzu häufig müssen wir daran anstoss nehmen, dass die nachahmer irgend ein motiv Shakespeares geistlos, nur der plumpen theatralischen wirkung wegen, verwendet und verdorben haben. So hat der sammler oft die empfindung, dass er mit seinen untersuchungen beiträge liefert zu der leidensgeschichte des englischen dramas, in erster linie des englischen trauerspiels, die mit Shakespeares rücktritt von der bühne beginnt. Nichtsdestoweniger wird er sich bei der arbeit über jede neu entdeckte spur freuen, besonders dann, wenn von einem solchen reflex aus insofern ein schimmer auf die thätigkeit des meisters selbst zurückfällt, als durch ihn eine genauere datierung des in frage kommenden Shakespeareschen stückes ermöglicht wird.

I. THOMAS DEKKER.

Ausgaben :

Dramatic Works now first collected with Illustrative Notes and Memoir of the Author, in four Volumes. London, John Pearson, 1873.

The Shoemakers Holiday. Ed. by Warnke and Proescholdt. Halle 1886.

The Pleasant Comedie of old Fortunatus. Herausgegeben von Hans Scherer. Erlangen & Leipzig 1901.

In dem ältesten der uns überlieferten dramen THOMAS DEKKERS, in « THE SHOEMAKERS' HOLIDAY » (gedr. 1600)[1] erinnert uns eine stelle an VA. Die göttin umarmt den widerstrebenden Adonis mit den worten :

....Since I have hemm'd thee here
Within the circuit of this ivory p a l e,
I'll be a p a r k, and thou shalt be my d e e r ;
Feed where thou wilt... s t r a y lower... (v. 229 ff.).

Bei Dekker nennt der unwillkommene werber Hammon Rose sein reh und vertritt der sich zum gehen wendenden mit geöffneten armen den weg :

Hammon. I chac'd the d e e r e, but this d e e r e chaseth me.
Rose. The strangest hunting that ever I see.
But where's your p a r k e ? (*She offers to go away.*)
Hammon. Tis here : O stay !
Rose. I m p a l e me, and then I will not s t r a y (vol. I p. 26)[2].

Mit dem derb-humoristischen wirth zum Hosenband in Windsor, der freilich nicht mit sicherheit als ein vorgänger zu betrachten ist, theilt der schuhmachermeister Sim Eyre seine vorliebe für absonderliche, fremdländische benennungen. Er tituliert seine gesellen : *true Troyans* (p. 23 u. öfters), *you madde Hiperboreans* (p. 23), *you mad Mesopotamians* (p. 30), *you mad Philistines* (p. 31), *ye*

[1]) Über die quelle dieses dramas vgl. neuerdings Lange's ausgabe von Thomas Deloney's « Gentle Craft », Palaestra XVIII (Berlin 1903), Introd. p. XLII f.

[2]) Diese VA-stelle ist öfters nachgeahmt worden, vgl. CP. p. 80.

Babilonian knaves (p. 42), *the mad Cappadosians* (p. 62), *my fine dapper Assirian lads* (p. 63) — *O base Assyrian knight*, nennt Falstaff den Pistol (H4B V3) — wie der wirth mit ausdrücken wie *my Ethiopian* (II 3), *an Anthropophaginian, thine Ephesian, a Bohemian-Tartar* (IV 5) um sich wirft [1].

Die prächtigen chor-präludien in Sh. 's H5 haben Dekker zweifellos als vorbild gedient für den prolog des « Old Fortunatus » (gedr. 1600) und für die chöre, die an zwei stellen die überreiche handlung kürzend zusammenfassen und den ortswechsel erklären. Der prolog lässt auch im gedankengang eine auffällige übereinstimmung erkennen : wie Sh. fordert auch Dekker die zuschauer auf, die ungenügende darstellung der kleinen bühne durch ihre phantasie zu ergänzen :

H5. Suppose within the girdle of these walls
Are now confined two mighty monarchies...
Piece out our imperfections with your thoughts (v. 19ff.)

OF. And for this smal Circumference must stand
For the imagind Surface of much land,
Of many kingdoms.... our muse intreats
Your thoughts to helpe poore Art (p. 85)[2].

Das ist aber auch der deutlichste Sh.-anklang des märchenspiels, bei anderen stellen ist der zusammenhang weniger sicher. Der zweite chor beginnt :

Gentels, if ere you have beheld the passions,
The combats of his soule who being a king,
By some usurping hand hath beene deposde
From all his royalties : even such a soule,
Such eyes, such heart swolne big with sighes and teares,
The star-crost sonne of Fortunatus weares (p. 143),

wobei Dekker an eine vorstellung von Sh.'s R2 gedacht haben kann und an sein schönes *pair of star-cross'd lovers* (RJ. Prol. v. 6)[3]. Ausserdem vergleichen wir noch mit Agripynas klage : *Drie heate drinks up my bloud* (p. 146) Romeos abschiedsworte : *Dry sorrow drinks our blood* (III 5), und mit Fortunats *sweete Musicke with her silver sound* (p. 97) RJ. IV 5, wo diese stelle viermal zitiert ist — aber Dekker kann das von Sh. verwerthete lied des Richard Edwards

[1]) Eine wörtliche übereinstimmung mit Mids. ist verzeichnet in FA. p. 10.

[2]) Auf diese übereinstimmung hat auch Scherer aufmerksam gemacht, in seiner ausgabe des OF., p. 143 f.

[3]) Vgl. noch in Dekker's « Match me in London » (vol. IV p. 140) : *O starre-crost Loue !*

aus der Sammlung « The Paradise of Daintie Devises » (1576) ebenso gut selbst gekannt haben[1].

Beachtenswerth sind noch folgende übereinstimmungen mit der Caesar-tragödie, bei der es allerdings nicht sicher ist, ob sie vor dem OF auf die bühne gebracht wurde :

JC. He shall but bear them [these honours] as the ass bears gold....
And having brought our treasure where we will,
Then take we down his load, and turn him off,
Like to the empty ass... (IV 2, v. 21ff.) —

OF. It vexes me no more to see such a picture, then to see an Asse laden with riches, because I know when hee can beare no longer, he must leave his burthen to some other beast (p. 100 f.) ;

JC. Dwell I but in the suburbs of your good pleasure ? (II 1, v. 285 f.) —

OF. Why lives a man in this world, to dwell in the suburbs of it as you doe ? (p. 164)[2].

In dem romantischen drama, dessen scenen sehr geschmacklos in Dekkers satirische abrechnung mit Ben Jonson, « SATIROMASTIX; or, THE UNTRUSSING OF THE HUMOROUS POET » (gedr. 1602), eingeschoben sind, leert Caelestina, die braut des Sir Walter Terill, um nicht die geliebte des königs William Rufus werden zu müssen, an ihrem hochzeitstag ohne zögern den ihr von ihrem vater kredenzten becher, der jedoch nicht das von ihr erwartete gift, sondern einen schlaftrunk enthält. Der könig bereut, und nach der beseitigung dieser gefahr erwacht Caelestina zu neuem glück (vol. I pp. 249ff., 255f.). Für dieses schlaftrunk-motiv hatte Dekker eine besondere vorliebe : Infelice wird auf den wunsch ihres vaters, des herzogs von Mailand, von dem doktor Benedict in einen totenähnlichen schlaf versenkt, damit sie für einen ihm verhassten werber sterbe (HONEST WHORE, II pp. 12,70) ; prinz John lässt den alten Valasco

[1]) Vgl. über dieses lied *In Commendation of Music* Furness Varior. Ed. p. 252 f. — In den die rede des alten Fortunatus (p. 97) schliessenden worten will Ernest Rhys ein echo aus einem Sh.-lied von zweifelhafter echtheit erkennen, aus dem Liede *Crabbed age and youth* in « The Passionate Pilgrim » (vgl. seine Dekker-ausgabe in The Mermaid Series, London, 1887, p. 304).

[2]) Von den gründen, die Sarrazin in seinem aufsatz « Die Abfassungszeit von Sh.'s JC. », Beibl. der Anglia XIV p. 113ff., für eine frühere entstehungszeit dieser tragödie (1599) anführt, leuchtet mir besonders die JC-anspielung in Ben Jonson's « Every Man out of his Humour » ein. — Über ein wort-echo aus VA vgl. FA. p. 10.

vergiften, aber der vorsichtige arzt verwendet nur einen schlaftrunk (MATCH ME IN LONDON, IV pp. 169 ff., 178). Dass der häufige gebrauch dieses motivs dem dramatiker durch die starke wirkung der entsprechenden scenen in RJ näher gelegtwurde, ist durchaus wahrscheinlich. Der ausruf des vaters der Caelestina : *Dead, she's deathes Bride, he hath her maidenhead* (I p. 252) klingt wie eine wiederholung der klage des alten Capulet (RJ. IV 5, v. 35ff.)[1].

In den satirischen scenen des « SATIROMASTIX » werden wir selten an Sh. erinnert : Tucca, der alle erdenklichen helden und heldinnen der englischen bühne parodistisch erwähnt, ohne jede rücksicht auf ihre tragische würde, lässt Sh.s personal ungeschoren — gewiss ein beweis dafür, dass Dekker Sh. nicht kränken wollte. Nur eine seiner komischen gestalten, Justice Shallow, erscheint einmal in einer rede des Horace (p. 212)[1]. Bei Tuccas spott über die vielen und schmeichelhaften verstecknamen, die Ben Jonson in verschiedenen seiner dramen sich beigelegt hatte : *You must be call'd Asper, and Criticus, and Horace, thy tytle's longer a reading then the Stile a the big Turkes* (p. 200), fallen uns die höhnischen worte ein, mit denen La Pucelle die verkündigung der vielen titel Talbots begrüsst :

Here is a silly stately style indeed !
The Turk, that two and fifty kingdoms hath,
Writes not so tedious a style as this (H6A IV 7, v. 72ff).

Drohend hatte Tucca seinem gegner Horace angekündigt : *My name's Hamlet revenge* (SATIROM. vol. I p. 229) — wahrscheinlich eine anspielung auf den älteren, auf den Kyd'schen Hamlet. In dem drama aber, welches von vielen kritikern für Dekkers bestes werk erklärt wird, in dem ersten theil des doppelspiels « THE HONEST WHORE » (gedr. 1604) lässt sich bereits deutlich die wirkung des Sh.'schen Hamlet erkennen. Auch Dekker hat einen charakter von der art des Hamlet schaffen wollen, er hat es versucht, seinen durch den tot der geliebten Infelice erschütterten, über die vergänglichkeit alles irdischen grübelnden Hippolito mehr und tiefere gedanken zu geben als sonst bei seinen helden zu finden sind. Er hat auch kein bedenken getragen selbst kühn zu einer vergleichung der beiden gestalten herauszufordern durch eine auffällige nachahmung der kirchhof-scene : wie Hamlet mit dem schädel Yoricks, steht auch Hippolito vor uns mit einem totenkopf in der hand, der ihm ähnliche gedanken über die nichtigkeit menschlicher schönheit und pracht entlockt[3].

[1]) FA. p. 22.

[3]) CP. p. 50. Ebenda ist auch darauf hingewiesen, dass Dekker in der epistel *Ad lectorem* vor dem Satirom., welche bei Pearson nicht abgedruckt ist, die « Comedy of Errors » erwähnt, wozu noch CP. p. 74 und FA. p. 12 (Hon. Whore) zu vergleichen sind.

[3]) Works II p. 55f. und FA. p. 11 ; vgl. ib. p. 35 über eine andere Haml.- erinnerung derselben scene (Works II p. 58).

An jedem montag zieht sich Hippolito in seine gemächer zurück, um solchen schwermüthigen gedanken nachzuhängen, denn Infelice ist an einem montag gestorben. Er hat diesen tag verwünscht:

Curst be that day for ever that rob'd her
Of breath, and me of blisse: henceforth let it stand
Within the Wizards booke, the kalendar,
Markt with a marginall finger, to be chosen
By theeves, by villaines, and black murderers,
As the best day for them to labour in.
If henceforth this adulterous, bawdy world
Be got with child with treason, sacrilege,
Atheisme, rapes, treacherous friendship, perjurie,
Slaunder, the beggars sinne, lies, sinne of fooles,
Or any other damn'd impieties,
On Monday let'em be delivered (p. 7).

Ebenso ingrimmig hatte Sh.'s Constance den tag verflucht, an welchem die spanische prinzessin Blanche mit dem dauphin vermählt werden sollte:

A wicked day, and not a holy day!
What hath this day deserved? what hath it done,
That it in golden letters should be set
Among the high tides in the calendar?
Nay, rather turn this day out of the week,
This day of shame, oppression, perjury....
This day, all things begun come to ill end,
Yea, faith itself to hollow falsehood change! (KJ. III 1, 83ff.)[1].

Aber Infelice ist, wie wir wissen (s. oben p. 3), nicht tot, Hippolito entführt die geliebte. Der mönch Anselmo, der ihren heimlichen bund segnet, lässt sich, trotz der feindschaft des vaters der braut, zur schliessung der ehe bereit finden, weil er ähnlich wie Sh.'s Friar Laurence[2] auf gute folgen dieser heirath hofft: *Such comfortable beames break through these cloudes By this blest mariage, that... I will tie fast The holy wedding knot* (p. 75). An RJ werden wir auch noch durch ein bild im zweiten theil der HWh (lic. 1608, gedr. 1630) erinnert. Hippolito sagt von dem antlitz seiner gattin:

I read
Strange Comments in those margines of your lookes:
Your cheekes of late are, like bad printed Bookes,
So dimly charactred, I scarce can spell
One line of love in them..... (p. 130);

[1]) Auf diese ähnlichkeit wurde, wie ich nachträglich finde, schon CP. p. 51 hingewiesen, in einem Middleton-artikel.

[2]) Schon Rapp hat die beiden mönche verglichen, vgl. Jung « Das Verhältniss Middleton's zu Sh. », p. 37f.

RJ. Read o'er the volume of young Paris' face
And find delight there writ with beauty's pen...
And what obscured in this fair volume lies
Find written in the margent of his eyes.
This precious book of love..... (I 3,81).

Bellafronte, die nach läuterung strebende dirne, und ihr viel gerühmter vater sind Dekkers eigene geschöpfe; bei dem studium ihrer entwicklung werden unsere gedanken nur durch den verstellten wahnsinn der Bellafronte zu Hamlet geführt. Dekker hat dieses motiv späterhin nochmals verwendet — dass er dabei die Hamletscenen gut im gedächtnis hatte, verräth er uns selbst beide male in den ersten worten seiner darstellung. Hamlet hatte auf die frage des Polonius, ob er ihn kenne, geantwortet: *Excellent well; you are a fishmonger* (II 2) — Bellafronte erwidert auf die frage, wer wohl der herzog und sein gefolge wären: *They are Fish-wives, will you buy any Gudgeons?* (p. 84), und Tormiellas erste frage lautet: *Are not you a woollen Draper!* (MATCH ME IN LONDON, vol. IV p. 208). Es ist, als ob ein solches frag-und antwortspiel zu dem festen, auch vom publikum erwarteten apparat einer wahnsinns-scene gehört hätte[1].

In dem komischen nebenspiel des dramas, *The Humours of the Patient Man and the Longing Wife*, erhalten wir den beweis, dass ein vers aus Mark Antony's grosser Forumsrede an der leiche Caesars, der heute noch oft citiert wird, schon damals als geflügeltes wort im umlauf war: *This was the most unkindest cut of all* (III 2, v. 187). Viola, die törichte frau des allzu geduldigen Candido, erwidert auf den rath, sie solle ihren gatten dadurch reizen, dass sie ihn zum hahnrei mache: *Puh, he would count such a cut no unkindnesse* (p. 10). Jedem leser und hörer bleibt auch der pathetische anfang der rede des Antonius im gedächtniss haften: *Friends, Romans, countrymen, lend me your ears* (l. c. v. 78). Viola sagt zu ihrem bruder Fustigo, der sie in ihren intriguen gegen Candido unterstützen soll: *Then lend me your ears* (p. 9). Dieser ausdruck lässt sich natürlich auch sonst nachweisen, an stellen, die vollkommen frei von dem verdacht einer persiflage sind — aber Fustigos komische betonung dieser anrede, seine versicherung: « Meine ohren gehören ganz dir » — *Mine eares are yours deare sister*, lassen uns doch in diesem falle an eine parodistische absicht Dekkers glauben.

An Pistol's schwulst werden wir durch denselben Fustio erinnert:

H4B. .....and let the welkin roar (II 4, v. 182) —

HWh. By this welken that heere roares (p. 12),

[1]) Auch in Websters (?) und Wm Rowleys « Thracian Wonder » fragt der wahnsinnige Palemon: *Are you a fowler, sir?* (V2), und in James Shirley's « Captain Underwit » der verrückte Projector Engine: *Are you a Doctor, sir?* (III 3; Bullen's OEP. II, p. 368).

und durch die bemerkung des gefängnisswärters im zweiten theil : *Many such Whales are cast upon this Shore* (p. 178) an die erstaunte frage der Mrs. Ford : *What tempest, I trow, threw this whale... ashore at Windsor* ? (Wiv. II 1.).

Auf wörtliche übereinstimmungen mit H6B, H4A und H4B ist in den anmerkungen der Pearson'schen ausgabe hingewiesen (pp. 376, 379, 387) ; auf einen Othello-anklang in FA (pp. 12 u. 35). Die worte des herzogs von Mailand : *Thou kill'st her now againe And art more savage then a barbarous Moore* (p. 4) werden in FA (p. 11) auf den Aaron im Tit. bezogen, von Fleay (BC. p. 131) auf Othello, was wohl das richtige ist, da es sich um eine geliebte frau handelt. Diese beiden Othello-anklänge in dem 1604 gedruckten ersten theil des Dekker'schen dramas stützen die vermuthung, dass Sh.'s Tragödie 1604 verfasst wurde (vgl. Fleay BC. II 190f.; Ward II 167f.). Gänzlich unberechtigt erscheint mir hingegen Fleays annahme einer parodie von R3 I 2 (ib.) : der trügerische leichenzug, der von Hippolito zum stehen gebracht wird, erinnert allerdings stark an den von Gloucester gestörten condukt Heinrichs VI, da aber Hippolito selbst im bitteren ernst handelt, kann man nicht von einer parodie sprechen, sondern höchstens von einer geschickten nachahmung, die unserem dramatiker zu einem effektvollen anfang seines stückes verholfen hat. Die von Fleay angedeuteten, leider nicht angegebenen anspielungen auf « As you like it (ib. p. 132) habe ich nicht entdecken können.

In seiner missglückten, politisch-konfessionellen allegorie « The Whore of Babylon » (gedr. 1607) ist Dekker Sh. ebenso fern geblieben, wie jeder echten poesie ; wir bemerken nur wenige ähnlichkeiten in gedanken und wortlaut. Der Spanien vertretende könig rühmt sich : *I stand (Colossus-like) striding ore seas* (vol. II p. 205), wie Cassius von Caesar gesagt hatte : *He doth bestride the narrow world Like a Colossus* (I 2, 135 f.)[1], und die klage der Empress of Babylon, dass ihre pfeile abprallten : *as the idle Cannon, Strikes at the Aires Invulnerable brest* (p. 227) klingt wie ein echo der worte des Marcellus über den geist des alten Hamlet : *For it is, as the air, invulnerable, And our vain blows malicious mockery* (I 1, 145).

Das beliebte Colossus-gleichniss ist auch in dem romantischen, mit teufeln gefüllten drama « If this be not a Good Play, the Divell is in it » (gedr. 1612) zu lesen ([*a King*] *does stand Colossuslike, supporting a whole land*, vol. III p. 354), in welchem uns überdies die frage des von seinen höflingen verlassenen königs an seinen letzten begleiter : *Stabs Brutus at me too ?* (p. 336) erkennen lässt, wie oft

[1]) Das Colossus-gleichniss wurde von den dramatikern nach Sh. sehr oft verwendet, vgl. Chapman's & Shirley's « Chabot » pp. 525[b], 537[a] ; Glapthorne's « Wallenstein » vol. II pp. 20,73.

sich Dekker's gedanken mit der Caesar-tragödie beschäftigten. Die erwähnung von *the yland of Hogs and Divels, the Barmudas* (p. 340), zeigt, dass auch Dekker Jourdan's 1610 veröffentlichte beschreibung dieser inselgruppe, eine der quellenschriften Sh'.s für den « Sturm », gelesen hatte[1].

Eine merkwürdige zusammensetzung bekannter motive bietet uns Dekkers hyperromantische tragikomödie « MATCH ME IN LONDON » (gedr. 1631). Mit den ersten scenen vergleichen wir unwillkürlich den anfang des « Othello » ; es ist wohl kein blosses spiel des zufalls, dass der träger einer nebenrolle in diesem stück Iago genannt ist. Wie der venezianische senator Brabantio, entdeckt der spanier Malevento nachts mit schrecken und zorn die abwesenheit seiner tochter : auch Tormiella ist zu einem stelldichein mit ihrem geliebten gegangen. Um der ihr drohenden blossstellung und der zwangsehe mit einem ungeliebten mann zu entgehen, flieht Tormiella mit Cordolente nach Sevilla, wo sie sich vermählen und einen laden eröffnen. Der könig von Spanien selbst hört durch eine kupplerin von der schönheit der bürgersfrau, kommt verkleidet unter dem vorwand eines einkaufes in ihren laden und entbrennt in heissem verlangen nach dem besitz der jungen frau — episoden, die uns sofort an das schicksal der londoner goldschmiedsfrau Jane Shore erinnern müssen, die 1563 von Thomas Churchyard für den « Mirrour for Magistrates» besungen und vor 1600 von Thomas Heywood in seinem doppelspiel von « King Edward the Fourth » auf die bühne gebracht worden war. Auch bei Heywood kommt der könig verkleidet in den laden der frau Shore und bestürmt sie mit liebesanträgen : der Dekkerschen kupplerin entspricht die falsche freundin Mrs. Blague. Nachdem es dem könig bei Dekker ebenfalls gelungen ist — allerdings nur in einer etwas räthselhaften weise — die widerstrebende Tormiella an den hof zu locken, stehen sich bei beiden dramatikern die zwei frauen, die rechtmässige königin und die vom könig geliebte frau, in einer wirkungsvollen scene gegenüber. Dekkers königin erinnert dabei zuerst aber mehr an die mordlustige gattin Heinrichs des Zweiten, die in Samuel Daniels berühmtem gedicht « The Complaint of Rosamond » (1592) sich zu der buhle ihres gatten schleicht und sie zwingt den giftbecher zu leeren ; dass Dekker bei der niederschrift seiner scene die betref-

[1]) Vgl. die auszüge aus Jourdan's schrift bei Furness Var. Ed. des « Tempest » p. 308 ff. und zu Dekker's anspielung besonders folgende stelle : *These islands of the Bermudas have ever been accounted as.... a desert inhabitation for divels ; but.... all the divels that haunted the woods were but heards of swine* (l. c. p. 310). — Auch in Heywood's « English Traveller » sind diese inseln erwähnt ; einer der sich auf dem meer glaubenden trunkenbolde fragt : *Whence is your ship, from the Bermoothes ?* (Works, vol. IV p. 34) ; vgl. noch Richard Brome's « Northern Lasse » : *You were better venture your self, and Fortune to the Bermudas* (Act I sc. I ; Works, vol. III p. 1).

fenden strophen Daniels im gedächtniss hatte, dürfen wir vielleicht daraus schliessen, dass Tormiella spricht von *this Tyger of the Kings fierce lust* (vol. IV p. 186) wie Daniel die wüthende königin einer ihres jungen beraubten tigerin verglichen hatte. Eine auffällige übereinstimmung der dramatiker ist hinwieder darin zu erkennen, dass die scene bei ihnen eine überraschend friedliche wendung nimmt: die königin versöhnt sich mit ihrer nebenbuhlerin. Dekkers Tormiella, die überhaupt mehr Leidenschaft besitzt, mehr Theaterblut in den Adern hat, als die zarte Mrs. Shore, versagt sich aber der begierde des königs standhaft, und auch ihr gatte Cordolente begnügt sich nicht mit der passiven rolle des Matthew Shore. In ihrer noth nimmt Tormiella ihre zuflucht zu dem auf der damaligen bühne beliebten mittel des verstellten wahnsinns, und zwar in einer weise, die unsere gedanken sofort zu Hamlet führen muss (vergl. oben p. 6). Schliesslich wird bei Dekker alles zum guten gewendet und die tugend belohnt.

Ausserdem finden wir in der nebenhandlung dieses allzu inhaltsreichen, verwickelten stückes auch noch das motiv des schlaftrunkes verwerthet (vgl. oben p. 3), aber in einer art und weise, die uns mehr an Cymb. erinnert, als an RJ. Der Dekker'sche arzt, der auf den befehl des verbrecherischen prinzen John den alten Valasco vergiften soll, diesen aber nur durch einen schlaftrunk betäubt, verfährt ähnlich wie Sh.'s Cornelius in Cymb., der der schlimmen königin für das von ihr verlangte und der Imogen zugedachte gift ein harmloses schlafmittel einhändigt (Cymb. I 5; V 5, 249ff.). Imogen und Valasco versinken in einen totenähnlichen schlaf, bleiben aber unversehrt.

Wenn wir nun noch erwägen, dass Dekker überdies eine Anleihe bei sich selbst gemacht hat, indem Cordolente als Schuhmacher verkleidet zu Tormiella kommt (IV p. 197), wie Lacy zu Rose (Shoemakers H. I p. 55f.), so wird uns dieses drama Dekkers gewiss als ein besonders beachtenswerthes beispiel seiner komposition-methode erscheinen, seiner benutzung und unkünstlerischen häufung alter, auf ihre bühnenwirksamkeit bereits geprüfter motive. Sehr auffällig wird uns bei der vergleichenden lektüre der Shorescenen der unterschied zwischen der dichtersprache Heywoods und Dekkers. Jener bedient sich einer ziemlich nüchternen, mit bildern nur spärlich geschmückten sprache, während dieser sich in metaphern und gleichnissen nicht genug thun kann. Auch dadurch steht Dekker Sh. näher als Heywood, bei dem wir die Sh.-ähnlichkeiten dünner gesät finden werden.

Die bisher erwähnten dramen[1] werden nach dem zeugniss der

[1]) Wörtliche Übereinstimmungen mit Haml. und R2 aus dem drama « The Wonder of a Kingdom » (gedr. 1636) und aus einem pageant Dekkers sind ausserdem verzeichnet in FA. p. 10ff.

titelblätter und anderer dokumente ziemlich allgemein als Dekkers ausschliessliches eigenthum betrachtet. Ernstliche zweifel in dieser hinsicht bestehen nur bei dem doppelspiel von « THE HONEST WHORE », weil eine notiz Henslowes vermuthen lässt, dass auch Thomas Middleton an der komposition betheiligt war,- auf den titelblättern der beiden theile ist jedoch nur Dekker genannt. Es gibt aber eine grössere anzahl von dramen, die der rastlos produzierende Dekker in gemeinschaft mit anderen dichtern verfasst hat. Auch in diesen stücken fällt uns mancher Sh.-anklang auf, den wir hier zur sprache bringen, obschon es nicht in jedem falle sicher ist, ob die betreffende stelle auch wirklich von Dekker selbst herrührt. Die dramen sind nach dem jahr des ersten uns erhaltenen druckes geordnet.

1603 « PATIENT GRISSIL » (mit Chettle und Haughton). An diese, wahrscheinlich 1599 verfasste dramatisierung der geschichte der dulderin Griselda ist die nicht uninteressante, aber kaum mit sicherheit zu entscheidende frage geknüpft worden, ob Sh. oder Dekker der erste dramatiker war, der wallisisch sprechende persönlichkeiten auf die bühne brachte[2]. Ausser den bekannten Sh.-ähnlichkeiten dieses stückes, fällt uns noch ein bild auf, welches späterhin auch von Sh. verwendet wurde :

PG. I deale by marriage as some Indians doe by the Sunne, adore it, and reverence it, but dare not stare on it (z. 725ff.) —

All's. . . . . Thus, Indian-like,
Religious in mine error, I adore
The sun . . . . (I 3, 210).

1607 SIR THOMAS WYAT (mit Webster). Bemerkenswerthe übereinstimmungen mit H6C, R3, H4A & Haml. sind FA. pp. 25,53 verzeichnet, wozu man noch vergleichen kann : [*Death*] *on the fearefull layes his killing Mace* (vol. III p. 127) mit den worten des Brutus : *O murderous slumber, Lay'st thou thy leaden mace upon my boy* (JC. IV 3, 267 f.). Ausserdem fällt uns eine parodistisch klingende stelle auf. Captain Bret sagt zum volk : *Wyat for rising thus in armes ....is worthy to be hanged like a iewell in the kingdomes eare* (p. 115) ; Romeo hatte beim anblick Juliens ausgerufen :

[1]) In folge dieser unsicherheit sind verschiedene der Sh.-ähnlichkeiten des ersten theiles dieses werkes auch von Hugo Jung besprochen worden, in seiner nach der niederschrift meines aufsatzes veröffentlichten doktorschrift « Das Verhältniss Thomas Middleton's zu Sh. » (Leipzig 1904) p. 33ff.

[2]) Vgl. Bang ESt. XXVIII 225 ff. Kürzere stellen in wallisischem dialect sind übrigens schon bei Wilson (« Three Ladies of London » 1584) und Nash (« Summer's Last Will » 1592 ?) zu finden. Über sonstige beziehungen der PG. zu Shakespeare vgl. Hübsch in seiner ausgabe (Erlanger Beiträge XV, Erl. 1893), Einl. p. XXII f.

It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiope's ear (RJ. I 5,47).

Übrigens findet sich ja bei Sh. selbst eine komische verwendung des ohrring-gleichnisses, der pedant Holofernes hatte gesagt : *Ripe as the pomewater, who now hangeth like a jewel in the ear of caelo, the sky, the welkin, the heaven* (LLL. IV 2, 4 ff.). Ohne spöttische absicht hat Dekker denselben vergleich im prolog der « WHORE OF BABYLON » gebraucht : *The Charmes of silence through this Square be throwne, That an unusde Attention (like a Jewell) May hang at every eare* (vol. II p. 191).

1607 WESTWARD HO (mit Webster). Auch in diesem stück werden unsere gedanken öfters zu Sh. geführt : *Is this merry Midsomer night agreed upon ?* (vol. II p. 311) ; Pyramus und Thisbe, Troylus, die falsche Cressida und sir Pandarus[1] sind erwähnt (p. 348) ; *Ile speake in a small voice like one of the women* (p. 357) — *She speaks small like a woman* (Wiv. I 1) ; vgl. ausserdem Pearson's neudruck p. 387 (H4A) und FA. p. 52 (Haml.). Eine sichere verbindung wird jedoch durch keinen dieser anklänge hergestellt.

1607 NORTHWARD HO (mit Webster), vgl. FA. p. 12 (Haml.).

1611 THE ROARING GIRL (mit Middleton). Die bitte des einen diebes : *Disgrace mee not : pacus palabros* (vol. III p. 221) steht den Sly'schen *paucas pallabris* (Shrew, Ind. I 5) etwas näher als der originalstelle in Kyd's « Spanish Tragedy » (Act III sc. 15, 79). Ausserdem glaubt Jung (l. c. p. 54 f.) in dieser komödie zwei Hamlet-erinnerungen gefunden zu haben, die mir aber beide sehr fraglich sind.

1622 THE VIRGIN MARTYR (mit Massinger), vgl. Gifford's Massinger (London 1813), vol. I p. 1ff. (H4A, Haml.) und meine QStudien II (Quellen & Forsch. Heft LXXXII) p. 84 f. (RJ).

II. THOMAS HEYWOOD.

Ausgabe :

Dramatic Works now first collected with Illustrative Notes and a Memoir of the Author in 6 vols. London, John Pearson, 1874.

Bei THOMAS HEYWOOD sind sichere Shakespeare-anklänge nur selten zu bemerken. Keine der zunächst verzeichneten stellen würde uns berechtigen ihn zu einem schüler des meisters zu stempeln,

[1]) Sir Pandarus ist auch in « Match me » (vol. IV p. 190) erwähnt. Dekker war ja selbst an der composition eines Troilus-dramas betheiligt gewesen (vgl. Ward II p. 147).

obschon auch er ihm manchen kunstgriff abgesehen haben wird, wie z. B. die verwendung des chors zur abkürzung und ergänzung der handlung nach dem muster von H5.[1] Gewisse ähnlichkeiten mit Sh. ergeben sich uns in folgenden stücken :

« The Four Prentises of London » (1594/5 ? gedr. 1615) : Charles. *This way went my love*[2] *like a shooting starre* (vol. II p. 221) — vgl. VA : *Look, how a bright star shooteth from the sky, So glides he in the night..* (v. 815 f.).

« The Fair Maid of the West » (gedr. 1631 ; vol. II p. 416) Clem. *My motto shall be, Base is the man that paies* — vgl. H5 : *Base is the slave that pays* (II 1, 100)[3].

« A Maidenhead Well Lost » (gedr. 1634) : Stroza. *Ther's Worme-wood* (IV p. 144) — vgl. Haml. III 2, 191. Dieser verläumder Stroza, der die handlung des stückes beherrscht, gibt für seine intriguen gegen den General Sforza einen ähnlichen beweggrund an, wie Iago in der ersten scene der tragödie Roderigo gegenüber für seinen hass gegen den Mohren. Iago will sich rächen, weil Othello ihn nicht zu seinem Leutnant gemacht habe, Stroza sagt in seinem ersten monolog :

When I studdied to be rais'd by Armes,
And purchase me high eminence in Campe,
He crost my fortunes, and return'd me home
A cashierd Captaine ; for which injury
I scandall all his meanes unto the Duke (IV 105).

Die opfer Strozas vertrauen seiner rechtlichkeit ebenso blindlings wie Othello und seine umgebung der biederkeit des Iago. Die ähnlichkeit ist nicht zu läugnen, aber die kopie ist eine sehr schwache.

In der scene, welcher die oben citierten, an Haml. erinnernden worte entnommen sind, stösst der Prinz von Florenz Julia im augenblick der trauung, wie der bischof ihre hände vereinigen will, von sich, indem er sie der unkeuschheit bezichtigt ganz wie

[1]) In « Edward the Fourth » 2nd Part (gedr. 1600 ; vol. I p. 119 f.), bei welchem stück allerdings die priorität von H5 nicht vollkommen sicher ist ; über eine kaum zu vermeidende ähnlichkeit mit H6C in diesem drama vgl. FA. p. 40. Ferner in « If you know not me » (I 332 f.) ; « The Fair Maid of the West » (II 319 f.).

[2]) Wahrscheinlich umzustellen : *This way my love went* etc. Der Pearson'sche text ist ein ganz roher.

[3]) Cf. Works II 444. Die in CP. p. 427 erwähnte ähnlichkeit zwischen einer scene des dramas « A Woman killed with Kindness » (aufgeführt 1603 ; vol. II p. 144 f.) and « Measure for Measure » stammt aus der quelle der nebenhandlung des Heywood'schen stückes (vgl. meine QSt. I, Münchener Beiträge Heft XI p. 136 f.), von der Ward II² 565 keine notiz genommen hat.

Claudio in der kirche, vor dem altar, Hero von sich stösst und mit leidenschaftlichen anklagen überhäuft (Much Ado IV 1). Der verdacht der entlehnung, der wiedergabe eines starken bühneneindrucks kommt einem um so leichter, weil das verfahren des Prinzen bei Heywood zwecklos ist; er lässt sich ja doch sofort von den vorwürfen seiner umgebung einschüchtern und sich geduldig mit der entehrten Julia vermählen. Heywood war es nur um einen effektvollen einsatz zu thun, der bei ihm wie bei Sh., den vierten akt eröffnet (l. c. p. 144ff.).

Der clown des stücks spricht den erzieher des Prinzen an mit « Crabbed Age » (l. c. p. 135), ein weiterer beweis für die popularität des bekannten, Sh. zugeschriebenen gedichtes.

In dem drama « The Late Lancashire Witches » (gedr. 1634) wirft Winny ihrer mutter vor: *You look like one o'the Scottish wayward sisters* (vol. IV 184) — bei diesen worten und bei den zusammenkünften seiner hexen wird auch Heywood an Macbeth gedacht haben. Seine hexen sprechen oft in viertaktigen, jambischen versen, wie Sh'.s Hekate (III 5) unddazwischen auch die zauberschwestern (IV 1, 125ff.); weiter geht die übereinstimmung nicht.

In « The Wise Woman of Hogsdon » (1604? gedr. 1638) schleicht sich Sencer als schulmeister verkleidet in das haus der von ihm begehrten jungen dame ein, und es gelingt ihm auch, den vater der Gratiana zu täuschen, ähnlich wie sich der junge Lucentio zutritt zu der geliebten verschafft (Taming of the Shrew III 1).

Beide jünglinge interpretieren einen lateinischen text in sehr wunderlicher weise, aber während Lucentios übersetzung dem jungen mädchen seine wahren absichten enthüllt, bietet Heywood's possenhaftes intermezzo nur eine fülle von schrecklichen wortwitzen, zumeist auf grund der englischen aussprache des lateins (vol. V p. 320ff.).[1]

Dass der moralisch sehr unsaubere held dieser verwicklungsreichen komödie, der junge Chartly, einmal worte des Sh.'schen Hotspur wiederholt, hat der dichter Swinburne hervorgehoben.[2]

Der wüstling Rainsford sagt von sich selbst: *Murderers once being in Wade further till they drown: sin pulls on sin* (« Fortune by Land and Sea » gedr. 1655, vol. VI p. 378), womit wir vergleichen: *I am in blood Stept in so far, that, should I wade no more, Returning were as tedious as go o'er* (Macbeth III 4, 136)[3].

[1]) Sir Pandarus ist erwähnt ib. p. 337, wie auch vol. IV p. 133. Über ein Cymbeline-motiv in « A Challenge for Beauty » (gedr. 1636; vol. V) vgl. meine QSt. I 147.

[2]) Vgl. Nineteenth Century vol. 38 (1895) p. 408. Chartly sagt: *Ile goe, although the Devill and mischance looke bigge* (Act IV; bei Pearson vol. V p. 337) — wie Hotspur ausgerufen hatte: *If that the devil and mischance look big*... (H4A IV 1, 58).

[3]) Auf eine wörtliche übereinstimmung mit H4A I 3, 99 im text dieses dramas hat Collier aufmerksam gemacht (vgl. Pearson's Reprint p. 447),

Grössere übereinstimmungen mit Sh. sind in den dramen Heywood's zu bemerken, welche götter- und heldensagen Griechenlands und Roms behandeln, in dem grossen zyklus der verschiedenen zeitalter, der sich von saturn's regierung bis zum sturze Trojas und dem untergang der meisten siegreichen Griechenfürsten erstreckt, und in der Lucretia-tragödie.

Die benutzung derselben quelle wird viele der sehr wesentlichen übereinstimmungen erklären, die das vierte und letzte drama des zyklus der zeitalter, « The Iron Age » (gedr. 1632), im vergleich mit Sh.'s « Troilus and Cressida » aufweist. Als Sh.'s hauptquellen gelten Chaucer's epos, Caxtons « Recuyell of the Histories of Troye » und Chapman's übersetzung der Ilias[1]. Für Heywoods zeitalter-dramen fehlt uns noch jede eindringlichere quellenuntersuchung, doch denken wir bei ihm sofort an Lydgates « Troy-Book », weil ihm die 1614 gedruckte modernisierung der dichtung des mönchs von Bury, betitelt « The Life and Death of Hector » zugeschrieben wird. Fleay sagt denn auch von dem aus zwei theilen bestehenden drama Heywood's : *It was founded partly on Lydgate's « Destruction of Troy », the modernisation of which (printed 1614, but perhaps written much earlier) has been attributed to Heywood.* Nach Fleay, aber nicht im anschluss an ihn, wie sein irrthum betreffs Heywoods umformung der Lydgate'schen dichtung beweist, hat Sommer, der herausgeber des Caxton'schen « Recuyell », über Heywoods quelle bemerkt : *Lydgate's « Troy-Book » furnished the dramatist Thomas Heywood, in the beginning of the seventeenth century, with material for his two dramas, « The Life and Death of Hector etc. », and « The Iron Age ».* [3]

Leider kann ich mich über diese frage nicht mit bestimmtheit äussern, da der uns seit jahren versprochene neudruck der Lydgate'schen dichtung noch nicht erschienen und mir auch Heywoods

und zugleich bemerkt, dass sich dieselben worte auch in dem nach der angabe des titelblattes von Webster und Wm Rowley verfassten dramas « The Thracian Wonder » (ca. 1617 ? gedr. 1661) finden (vgl. Hazlitt's ausgabe vol. IV p. 207 ; Act V sc. 2). Da Rowley auch Heywood's mitarbeiter war, wird dieses Sh.-echo *Hand to hand, in single opposition* wohl auf ihn zurückzuführen sein. Der ausdruck *in single opposition* begegnet uns aber auch sonst bei Heywood (vgl. Works vol. III p. 300). Auch in Robert Daborne's piratendrama « A Christian turn'd Turk » (1612) sagt Rabshake zu dem juden Benwash, nachdem dieser den Geliebtens einer frau meuchlerisch ermordet hat : *Why, this was valiantly done, sir, in single opposition* (Anglia XX p. 248, 2039). — Der clown in « The Royal King and the Loyal Subject » (gedr. 1637 ; vol. VI) betitelt die kupplerin mit *Old bully Bottom* (p. 47), wodurch wir natürlich an Peter Quince's Bezeichnung Bottoms (Mids III 1, 8) erinnert werden (vgl. Collier's anm. in Pearson's Repr. p. 441).

[1]) Cf. Small « Stage-Quarrel » p. 167.

[2]) Cf. BC. I p. 285.

[3]) Cf. Intr. p. XLII f.

bearbeitung nicht zugänglich ist. Zwei thatsachen können wir aber auch ohne kenntniss der Lydgate'schen fassung der Troja-sage jetzt schon feststellen : erstens, dass Chaucers epos von « Troilus and Crisseide » für Heywood als quelle nicht in betracht kommt — Pandarus wird bei ihm gar nicht erwähnt! — und zweitens, dass der dramatiker für den entwurf seines ganzen zeitalter-zyklus vom anfang an starke anleihen gemacht hat bei der im 16. und auch noch im 17. jahrhundert wiederholt neu verlegten Caxton'schen übersetzung von Raoul Lefevre's « Recueil des Histoires de Troie ».[1]

Dieses werk zerfällt in drei theile. Über die hauptquelle der beiden ersten bücher lesen wir in Sommers einleitung : *The principal source whence Lefevre derived his information is undoubtedly Joannes Boccaccio's « Genealogia deorum gentilium ». While making use of the facts and events related in this work, he has retold them in his own way, and added a great deal of detail to them* (Intr. p. CXXIII). Diese zwei ersten bücher Caxtons umfassen die göttersagen von der regierung Saturns bis zum tode des Herkules — ihre ausdehnung entspricht somit vollkommen den drei ersten dramen Heywoods, die sich über das goldene, silberne und eherne zeitalter erstrecken. Bei dem vergleichenden lesen fällt uns sofort eine gemeinschafliche eigenthümlichkeit der prosa und der dramen auf : sie zeigen in der schilderung der klassischen gottheiten denselben, denkbar gröbsten anthropomorphismus — die götter sind all ihrer olympischen hoheit entkleidet, erscheinen vollkommen als höchst fehlerhafte menschen. Die ähnlichkeit beschränkt sich jedoch nicht auf den umfang und die art der darstellung, auch inhaltlich war Lefevre, oder vielmehr der ihn für Heywood vertretende Caxton, durchaus der führer und wegweiser des dramatikers:von rechtswegen hätte dieser nicht Homer,sondern den ersten drucker Englands als sprecher der prologe einführen sollen. Als dichter hat Heywood aber doch sehr wohl daran gethan, den ehrwürdigen Trojasänger mit diesem amte zu betrauen ; er mag dabei an die gleiche rolle Gowers in dem Perikles-drama gedacht haben.

Im ersten kapitel seines ersten buches erzählt Caxton, dass nach dem tode des auf der insel Creta reich begüterten Uranus Saturn, der jüngere seiner beiden söhne, durch die gunst seiner mutter und des volkes zu seinem nachfolger bestimmt wurde, mit zurücksetzung des älteren sohnes Tytan. Nach vergeblichem widerstand ergab sich dieser in sein schicksal, unter der bedingung, dass

[1]) Auf die möglichkeit, dass Heywood aus Caxton geschöpft habe, hat schon der dichter Swinburne hingewiesen in seinem ersten aufsatz über Heywood's dramen in « The Nineteenth Century » vol. 37 (1895) : *The singular series of plays which covers much the same ground as Caxton's immortal and delightful chronicle of the « Histories » of Troy may of course have been partially inspired by that most enchanting « recuyell »* (p. 651 f.). Begreiflicher weise ist auch mir derselbe gedanke gekommen.

Saturn alle söhne, die ihm geboren würden, töten lassen würde, womit sich Saturn einverstanden erklärt. Genau dieselben ereignisse spielen sich in den ersten scenen von Heywoods erstem klassischen drama « The Golden Age » (gedr. 1611) ab — widerholt lässt sich in den reden des Tytan der einfluss der quelle bis in den wortlaut Heywoods verfolgen :

Caxton. *Alas moder ye wil make me bastard fro my ryght! Am y a bastard, was not Uranus my fader, am not y he that ye were so glad fore what tyme ye felte fyrst that y was conceyved in the lawful bede of my fader your husbond* (p. 12) —

Heywood. Am I a bastard, that my heritage
Is wrested from me by a yonger birth?
Hath Vesta plaid th'adulteresse with some stranger?
If I be eldest from Uranus loynes,
Your maiden Issue, why am I debar'd
The law of Nations? . . . . (vol. III p. 8).

Caxton. [*Tytan*] *sayd that he shold agree and graunte the regne to Saturne by condycion, that if he maryed, he shold be bounden to putte to deth alle hys Children males that shold be begoten of hys seed yf he ony had ffor the wele of bothe partyes* (p. 14) —

Heywood. Conditiond thus,
That to deprive all future enmity
In our succeeding Issue, thy male children
Thou in their Cradle strangle (ib. p. 9).

Die geburt Jupiters, die verzweiflung der mutter, die rettung des knaben — kurz, alle ereignisse des ersten aktes berichtet der dramatiker mit freiem, aber doch immer unverkennbarem anschluss an seine vorlage. In den weiteren vier akten hat Heywood folgende abschnitte Caxtons dramatisiert, wobei er jedoch widerholt zur abkürzung der überreichen handlung seine zuflucht zu dem beliebten und bequemen hilfsmittel der pantomime genommen hat :

Of the grete werre that was meved betwene the Pelagiens & the Epiriens and how kyng Lichaon of Pelage was destroyed by Iupiter by cause of a man put to hym to ostage whiche kyng Lichaon did do rost (p. 38 ff.);

How Iupiter after the disconfiture of kynge Lichaon transformed hym self in guyse of a relygious woman of the goddesse Deane for the love of Calisto doughter of the said Lichaon and dide with her his will (p. 48 ff.).

Die argumente, mit welchen der ganz vermenschlichte Jupiter das keuschheitsgelübde der Calisto bekämpft, bewegen sich in dem gedankenkreis der ersten fünfzehn Sonette Sh.'s, die den jungen freund zur vermählung auffordern :

Jupiter. To live a maid, what is't? 'tis to live nothing :
'Tis like a covetous man to hoord up treasure,
Bar'd from your owne use, and from others pleasure.

Oh thinke, faire creature, that you had a mother,
One that bore you, that you might beare another...
What is it when you loose your maydenhead,
But make your beauty live when you be dead
In your fair issue? . . . .
Wrong not the world so much : (nay, sweet, your eare)
This flower will wither, not being cropt in time,
Age is too late, then do not loose your prime...
Leave to the world your like for face and stature,
That the next age may praise your gifts of nature (III 26) —

Sh. Then, beauteous niggard, why dost thou abuse
The bounteous largess given thee to give?
Profitless usurer . . . . (Son. 4)

Thou art thy mother's glass, and she in thee
Calls back the lovely April of her prime... (Son. 3)

Make thee another self, for love of me,
That beauty still may live in thine or thee (Son. 10).

Heywood's reimpaar *time : prime* erinnert uns ausserdem auch noch an das kosen und schmeicheln der Venus bei Sh :

Fair flowers that are not gather'd in their prime
Rot and consume themselves in little time (VA. 131 f.).

Viel gewicht ist diesen übereinstimmungen jedoch nicht beizulegen, derselbe anlass konnte leicht dieselben gedanken erzeugen. Sh.'s sonette selbst sind mit recht ähnlichen stellen in Sidney's Arcadia verglichen worden[1].

How Calisto for as moche as she was with childe the goddesse Diane putte her out of the order and of her compaygnye (p. 57ff.) — vgl. Heywoods *dumb show* (p. 35 f.) und eine spätere scene p. 44 f.

How Titan assayled by warre his broder Saturne for as moche as he had not put to deth alle his Children males (p. 60ff.). Ein blick in die quelle erklärt uns die auffällige form, die Heywood zur bezeichnung der anhänger Titans gebraucht : wie Caxton nennt auch er sie *Tytanoys* (pp. 40, 42, 47). Unter den zahlreichen wörtlichen anklängen ist ausserdem besonders das geständniss der mutter Jupiters, der königin *Cibell* (bei Heyw. *Sibilla*), beachtenswerth :

Caxton. *Syr thou knowest that y am a woman, the herte of a woman naturelly doth werkes of pite. Had not y have ben in nature an abhomynable monstre yf y should have devourred with my hande the children of my wombe? where is that moder that shal murdre her children?... And therfore y confesse to have born thre sones conceyved of thy seed whiche y have do be nourisshid secretly but demaunde me no ferther or where they be... ther is no deth*

[1]) Cf. Sh.- Jahrbuch XVI 146 ff.

wherof ony woman may be turmentid with that shall make the places to be dyscoveryd where they be (p. 63) —

Heywood. Let Saturne know, I am a Woman then,
And more, I am a Mother : would you have me
A monster, to exceed in cruelty
The savadgest af Savadges ?...
Let me be held a mother, not a murdresse :
For Saturne, thou hast living three brave sonnes.
But where ? rather then to reveale to thee,
That thou may'st send, their guiltlesse bloud to spill,
Here, ease my life, for them thou shalt not kill (p. 39f.).

In der stunde der noth verräth die königin ihrem gatten aber doch den aufenthaltsort Jupiters, in der hoffnung, der sohn werde ihnen gegen den siegreichen Titan beistehen. Die botschaft an Jupiter wird bei Caxton von einer der frauen der Cibell bestellt — im drama sehr unpassender weise von dem bei Heywood unvermeidlichen, in den tragischsten situationen auftauchenden Clown, dessen witz sich leider nur selten über das niveau des wortspiels *gibbitmaker* für *Jupiter* erhebt (p. 45). Es ist übrigens recht wahrscheinlich, dass auch diese gewagte volksetymologie aus Sh. stammt. Schon in « *Titus Andronicus* » (IV 3, 80) hatte der Clown für *Jupiter* verstanden *gibbeter* und sich dieses wort mit *gibbet-maker* erklärt. [1]

How Iupiter wyth Ayde of kynge Melisseus of Epire deliverid his fader und Cibell his moder out of the prison of Tytan, und how he slewe Tytan in bataill (p. 70 ff.).

How Iupiter with grete Ioye spousid his suster Iuno and how the kynge Saturne began a warre agayn Iupiter his sone (p. 85 ff.). Der grössere theil dieses kapitels und der ganze kampf Saturns gegen seinen sohn wird im drama pantomimisch dargestellt (p. 53); Heywood eilt vorwärts zu der den fabulisten lockenden sage von der prinzessin Danae, der schönen gefangenen ihres vaters Akrisius :

How Acrisius had a doughter named Danes the whiche he did do shette in a tour for as moche as he had an Answer that she shold have a sone the whyche shold torne hym in to a stone (p. 102 ff.).

How Iupiter in gyse of a messanger brought unto the tour of darrayn to the damoyselles and to Danes many Iewels faynyng that he cam from Iupiter (p. 108 ff.).

How Iupiter cam from his chambre by nyght and laye in the tour of darrayn wyth the damoysell Danes on the whyche he engendryd the noble Perseus (p. 125 ff.). Der mythische goldregen, der befruchtend in den schoss der Danae fällt, hat sich bei Caxton in juwelen verwandelt, mit denen Jupiter die wächterinnen des ehernen thurmes (C. *the*

[1]) Vgl. Wurth, Wortspiel bei Sh., p. 137 ; Eckhardt, Lustige Person, p. 321.

tour of darrayn, H. *the Darreine Tower*) bestìcht, um zu der schönen dringen zu können. Der dramatiker hat sich der prosa-darstellung oft eng angeschlossen, wie uns Danaes deutung des für sie so verhängnissvollen orakels beweisen kann :

Caxton. *By this sentence ought none other thynge be understande but that I shall have a sone that shall regne after the and shall torne the in to stone that is to saie that he shall putte the in to thy sepulture. Beholde than what symplesse shall hit be to the to hold me thus enfermed and shitte in this tour* (p. 107) —

Heywood. To turne you into stone : that's to prepare
Your monument, and marble sepulcher.
The meaning is, that I a sonne shall have,
That when you dye shall beare you to your grave...
. . . . . . Or shall vaine feares
Cloister my beauty, and consume my yeares? (p. 59)

Bei Heywood hat diese episode allerlei possenhafte elemente erhalten durch die geschwätzigen alten weiber und durch den als Jupiters diener fungierenden clown.

How Saturne by the ayde of Gammedes and of the Troians retorned in to Crete to fighte agaynst Iupiter where he was overcome and vaynquysshyd and Gammedes taken (p. 143 ff.) — eine höchst euhemeristische auslegung der Ganymed-sage, welcher Heywood in seinem fünften akt getreulich gefolgt ist. In der letzten scene dieses aktes wird dann noch das in der prosa ausführlich erzählte schicksal der Danae kurz berichtet.

Auch in dem zweiten mythologischen drama Heywoods in « The Silver Age, including The Love of Iupiter to Alcmena ; The Birth of Hercules, and The Rape of Proserpine. Concluding with the Arraignement of the Moone » (gedr. 1613) und in dem dritten spiel, « The Brazen Age, the first Act containing The Death of the Centaure Nessus ; the second, The Tragedy of Meleager ; the third, The Tragedy of Iason and Medea ; the fourth, Vulcans Net ; the fifth, The Labours and Death of Hercules » (gedr. 1613) lässt sich die wirkung Caxtons noch oft erkennen. Wie dieser geht auch Heywood von den bei ihm stark gekürzten abenteuern des Perseus und des Bellerophon zu Jupiters täuschung der Alcmena über ; Caxtons bericht erklärt uns eine auffällige verschiedenheit zwischen Heywoods darstellung und der berühmtesten fassung der sage, dem « *Amphitruo* » des Plautus : auch bei Caxton wird Jupiter auf dieser liebesfahrt nicht, wie bei Plautus, von Merkur, sondern von Ganymed begleitet, der die gestalt des Socia, des sklaven Amphitruos, annehmen muss. Daneben hat der in den klassikern wohlbelesene Heywood auch noch motive der plautini-

schen komödie verwerthet und im weiteren verlauf seiner dramen viele von Caxton nicht erzählte sagen dramatisiert, zum grössten theil wohl nach Ovid und oft recht geschickt. An Sh. aber werden wir nur in den Venus und Adonis-scenen erinnert, auch Heywood zeigt uns in « THE BRAZEN AGE » die vergeblich werbende und die an der leiche des Adonis leidenschaftlich klagende göttin. Aber der wortlaut seiner kurzen scenen erinnert uns nur selten an das zweifellos auch ihm wohlbekannte, üppige epos Sh.'s, er hat die gefährliche nähe möglichst gemieden. Eine auffälligere, nicht unbedingt vom stoffe geforderte übereinstimmung bemerken wir nur in der warnung der Venus vor der jagd auf den eber, Sh.'s Venus hatte gesagt : *But if thou needes wilt hunt, be ruled by me ; Uncouple at the timorous flying hare, Or at the fox which lives by subtlety* (v. 673 ff.), und so lesen wir auch bei Heywood in ihrer rede : *Hunt thou the beasts that flye, The wanton Squirrell, or the trembling Hare, The crafty Fox : these pastimes fearelesse are* (vol. III, p. 186). Bei der reichlichen überlieferung der schönen sage ist es aber wohl möglich, dass auch diese ähnlichkeit auf eine gemeinsame quelle zurückzuführen sein wird [1].

Auf ganz deutliche Sh.-spuren stossen wir erst in dem letzten drama des cyklus, in dem doppelspiel « THE IRON AGE » (gedr. 1632), und zwar in dessen erstem theil : « Containing The Rape of Hellen ; the Siege of Troy ; the Combate betwixt Hector and Aiax ; Hector and Troilus slayne by Achilles ; Achilles slaine by Paris ; Aiax and Ulisses contend for the Armour of Achilles ; the Death of Aiax etc. »

Bei dem suchen nach zügen der Heywood'schen schilderung, die auf eine benutzung des Sh.'schen dramas « *Troilus and Cressida* » schliessen lassen, bleiben unsere augen zuerst an der gestalt des Thersites haften, welche Sh. aus der Chapman'schen Ilias-übersetzung in sein drama verpflanzt hat. Bei Caxton ist Thersites mit keinem wort erwähnt ; es ist deshalb recht wahrscheinlich, dass Heywood durch Sh. zur verwendung des als kontrastfigur sehr bühnenwirksamen spötters angeregt wurde. Bei ihm taucht Thersites bereits am hofe des Menelaus auf, wo er sich schon vor der ankunft des Paris sehr skeptisch über Helenas tugend äussert, und von da an begleitet er die ereignisse mit einem kommentar, dessen spott allerdings wenig von der leidenschaftlichen bitterkeit seines Sh.-schen vorgängers hat. Wörtliche anklänge fehlen ; sehr nahe stehen

[1]) Sarrazin (Sh.'s Lehrjahre p. 143) hat mit der VA-Stelle einige dem Texte Heywood's ferner stehenden verse aus einem Arcadia-gedicht Sidney's verglichen ; Dürnhofer « Sh's V. und A. im verh. zu Ovid's Metamorphosen etc. » (p. 26) die Verse Ovids, welche Sh. höchst wahrscheinlich im gedächtniss hatte (Met. X 537 ff.) : Venus selbst jagte nur harmlose thiere, hasen, rehe und hirsche. Der fuchs ist nur bei den Engländern erwähnt.

sich die beiden Thersites jedoch in ihrer schätzung der ursache des ganzen krieges :

Sh. *All the argument is a cuckold and a whore ; a good quarrel to draw emulous factions and bleed to death upon* (II, 3) —

Heyw. The Troians are all mad, so are the Greeks.
To kill so many thousands for one drabbe,
For Hellen, a light thing... (p. 325 ; vgl. noch p. 301).

Mit besonderer schärfe wendet sich auch der Heywood'sche Thersites gegen Achilles, den er mit schmähungen überhäuft und der feigheit bezichtigt : müde Trojanerhelden habe er hinterlistig getötet. Dieser vorwurf lenkt unsere aufmerksamkeit zu der auffälligsten übereinstimmung in der handlung der beiden dramen : auch bei Heywood tötet Achilles Hector nicht in ehrlichem zweikampf, mann zu mann, sondern er umringt ihn mit seinen Myrmidonen und lässt ihn von diesen niedermachen (vgl. Sh. V, 8 ; H. p. 321f.). Weder bei Guido delle Colonne noch bei dem in seinem dritten buche ganz auf ihm fussenden Lefevre noch auch bei Caxton ist davon die rede, dass Hector unter den streichen der Myrmidonen fällt, bei ihnen ist es Achill allein, der dem nicht von seinem schilde gedeckten Trojaner heimtückisch den speer in den leib rennt (vgl. den text der betreffenden stelle bei Sommer, Intr. p. CLVIIIf. und p. 613). Mit dieser sünde gegen den ruhm des Peliden noch nicht zufrieden, lässt ihn Heywood seine Myrmidonen auch noch auf den jungen Troilus hetzen, der ebenfalls von ihnen niedergemacht wird (p. 326f.). Vor dieser zweiten Mordscene spricht Achill den für sein Handeln massgebenden Grundsatz aus : *Some valour, but advantage likes me best* (p. 326). Heywood wusste wohl, warum er in « THE IRON AGE » Homer nicht mehr als prologisten auftreten liess. Sein gewährsmann für die hinschlachtung des Troilus war wieder Caxton, der seinen bericht schliesst mit den worten : *Certes yf ony noblesse had ben in Achilles, he wold not have done this vylonye* (p. 639).

Einzelheiten aus den berichten Homers und Sh.'s erkennen wir in der scene Heywoods, die uns den zweikampf zwischen Hector und Aiax vor augen bringt. Aiax rühmt sich auch bei ihm seines siebenhäutigen stierschildes, Hector schleudert einen felsen gegen seinen feind, ihr kampf wird schliesslich von anderen getrennt, wie bei Homer (Il. VII) ; ganz ähnlich wie bei Sh. hingegen äussert sich Heywoods Hector über den zwiespalt der gefühle, der sich für ihn aus seiner blutsverwandtschaft mit dem griechenhelden ergibt — Sh. und Heywood haben nämlich, im anschluss an Caxton, Aiax zum leiblichen vetter Hectors gemacht :

Sh. Thou art, great lord, my father's sister's son,
A cousin-german to great Priam's seed ;
The obligation of our blood forbids

A gory emulation 'twixt us twain :
Were thy commixtion Greek and Trojan so
That thou couldst say « This hand is Grecian all,
And this is Trojan ; the sinews of this leg
All Greek, and this all Troy ; my mother's blood
Runs on the dexter cheek, and this sinister
Bounds in my father's » ; by Jove multipotent,
Thou shouldst not bear from me a Greekish member
Wherein my sword had not impressure made
Of our rank feud : but the just gods gainsay
That any drop thou borrow'dst from thy mother,
My sacred aunt, should by my mortal sword
Be drain'd ! Let me embrace thee, Ajax :
By him that thunders, thou hast lusty arms (IV 5, 120 ff.). —

Heyw. I would there ran none of our Troian blood
In all thy veines, or that it were divided
From that which thou receivest from Telamon :
Were I assured our blood possest one side,
And that the other ; by Olimpicke Iove,
I'd thrill my Iavelin at the Grecian moysture,
And spare the Troian blood : Aiax I love it
Too deare to shed it . . . .
. . . . Then here's thy cousins hand,
By Iove, thou hast a lusty pondrous arme (p. 299 f.).[1]

Von diesem zweikampf meldet Caxton nichts, bei ihm erkennen sich die beiden vettern in offener feldschlacht, und der edelmüthige Trojaner lässt sich durch die bitten des Aiax bewegen, die für die griechen sehr ungünstige schlacht abzubrechen. Heywood hat sich auch diese den charakter seines lieblingshelden verklärende scene nicht entgehen lassen, er hat sie nach dem zweikampf eingefügt (p. 314 f.).

So ergibt sich eine fortwährende, interessante mischung der quellen, die erst von dem forscher ganz sauber getrennt werden können, dem auch Lydgate's « Troy-Book » vorliegen wird. Die für uns wichtigen übereinstimmungen mit Sh. lassen an deutlichkeit nichts zu wünschen übrig ; nur besteht freilich noch die möglichkeit, dass Heywood, wie vor ihm Sh., aus einem älteren, uns nicht erhaltenen Troja-drama geschöpft haben könnte — eine möglichkeit, die aber für mich im hinblick auf die wörtlichen ähnlichkeiten wenig wahrscheinlichkeit hat.

[1]) Swinburne hat a. a. o. über diesen theil der pentalogie gesagt : *There is little in it to suggest the influence of either Homer or Shakespeare* (p. 655), aber bei der erwähnung des zweikampfes zwischen Hector und Aiax hat er doch auch bemerkt : *In the friendly duel between Hector and Ajax the very text of Sh. is followed with exceptional and almost servile fidelity* (*ib.*).

Nach dem tode Hectors, der die katastrophe des Sh.'schen dramas bildet, zeigt uns Heywood im ersten theil von « The Iron Age » noch den tod des Achilles, den streit der helden Ulysses und Aiax um die waffen des Peliden, und schliesst mit dem selbstmord des durch den richtspruch enttäuschten und tiefgekränkten Aiax. An Sh. erinnert uns eine der dem Aiax geltenden spottreden des Thersites : wie Antonius den Lepidus, vergleicht er Aiax einem esel, der nur zum tragen der goldenen last gut genug ist : *Ulisses hath the armour, and what art thou now reckoned ?.... an Asse fit for service, and good for burthens, to carry gold, and to feede on thistles*[1] (p. 342), vgl. JC IV 1, 21 ff. — und in noch höherem Grad die dem selbstmord des Aiax vorausgehende pantomime : *Enter over the Stage all the Grecian Princes, courting and applauding Ulisses, not minding Aiax* (p. 343). Ebenso waren bei Sh. (TC III, 3) auf den rath des Ulysses die griechenfürsten hochmüthig, ohne gruss, an dem vor seinem zelte stehenden Achilles vorübergegangen. Diese scene scheint sich den zuschauern tief eingeprägt zu haben, auch Chapman hat sie nachgeahmt[2].

Im zweiten theil des doppelspiels « The Iron Age » sind die hauptereignisse die einnahme und zerstörung Trojas, die ermordung des Agamemnon, die rache des Orestes und sein kampf mit Pyrrhus, dem sohne Achills, der ihm die schöne Hermione streitig macht. Heywood schliesst mit einem grossen blutbad ; fast alle noch vorhandenen helden töten sich gegenseitig, die reuige Helena erdrosselt sich eigenhändig, so dass schliesslich nur noch Ulysses übrig bleibt um den epilog zu sprechen. Heywood bewegt sich in diesem letzten theil seines klassischen cyklus mit grösserer freiheit, er hat die gestalt des Thersites verdoppelt, indem er ihm den körperlich und geistig, in hässlichkeit, feigheit und bosheit gleichwerthigen Synon an die seite gestellt hat. Echt mittelalterlich ist Synon, dessen lüge die Trojaner zur aufnahme des verhängnissvollen rosses bewogen hatte, zu einem erzverräther gestempelt, in übereinstimmung mit dem durchaus antigriechischen grundton der Heywoodschen dramen. Im übrigen hat Heywood für diese episoden fleissig aus klassischen quellen geschöpft, ohne jedoch Caxton je gänzlich aus den augen zu verlieren wie uns seine angabe der verluste der Griechen und Trojaner in dem endlosen krieg besonders schlagend beweist :

[1]) Auch Homer vergleicht den telamonischen Aiax einmal mit einem esel, aber in durchaus verschiedener weise : wie ein esel, der in ein saatfeld eingedrungen ist und von den knaben umschwärmt und geschlagen wird, sich nach ergiebigem frass nur widerwillig zur flucht wendet, so verlässt Aiax ungern das schlachtfeld, von den Trojanern verfolgt (Il. XI, 558 ff.).

[2]) Vgl. meine QSt. II p. 38.

Caxton. *The siege endured ten yere ten monethis and twelve dayes and the somme of the Grekes that were slayn at the siege to fore Troye was eyghte honderd & sixe thousand fyghtyng men. And the somme of the Troians that defended hem ayenst the Grekes that were slayn was sixe honderd and sixe and fyfty thousand of fightyng men* etc. (p. 699) —

Heywood. The siege ten yeares, ten moneths, ten dayes indur'd,
In which there perish't of the Greekes 'fore Troy
Eight hundred thousand & sixe thousand fighting men :
Of Troians fell sixe hundred sixe and fifty thousand,
All souldiers..... (p. 394).

Auch die noch folgenden zahlen stimmen zumeist genau mit dem verzeichniss der prosa überein.

Ausschlaggebend wurde für Heywoods darstellung schliesslich noch eines der allerletzten kapitel Caxtons :

How the kynge Naulus and Cetus his sonne dide doo perysshe in the see many shippes of the Grekes in theyr retourne for the deth of his sone Palamydes, and of the deth of kynge Agamenon etc. (p. 677 ff.). Von dem tragischen schicksal des Palamedes war vorher in Heywoods dramen nicht die rede gewesen, wir lernen es erst zu anfang des vierten aktes in einem monolog seines bruders Cethus kennen, weil es auch von Caxton erst ganz am ende seines werkes erwähnt wird. In erweiternder ausführung der mittheilungen Caxtons hat unser dramatiker diesen Cethus, den rächer seines bruders, zur hauptgestalt der beiden letzten akte des cyklus gemacht, zu dem bösen genius der heimkehrenden Griechen. Cethus ist es, der Clytaemnestra und Aegisthus zur ermordung des Agamemnon aufstachelt; seine list verschafft dem rächer Orestes die gelegenheit zur blutigen bestrafung des verbrecherischen paares, zum muttermord; er hetzt die beiden rivalen Orestes und Pyrrhus gegen einander auf, so dass er schliesslich von den leichen seiner opfer umgeben prahlen kann :

. . . . Cethus now
Be crown'd in Hystory for a revenge,
Which in the former World wants president . . . .
I like the great Olimpicke Iupiter,
Walke ore my ruines, tread upon my spoyles,
With maiesty I pace upon this floore
Pav'd with the trunkes of Kings and Potentates,
For what lesse could have sated my revenge ? (p. 428)

Durch seine monologe, in denen er seine pläne entwickelt, und durch die vielseitigkeit und gewandtheit seiner ränke gewinnt dieser kräftig gezeichnete und über eine für Heywood kräftige, volle sprache gebietende intrigant eine gewisse ähnlichkeit mit Iago, obwohl er eine ganz überflüssige Figur ist, die das unerbittliche Walten des Schicksals plump verkörpert.

Eine scene dieses übermässig stoffreichen letzten dramas lässt uns wieder erkennen, wie gewisse motive Sh.'s für seine epigonen eine unwiderstehliche anziehungskraft besassen. Orestes steht mit gezücktem schwert vor der mutter, sie beteuert ihre unschuld, und bei ihrem flehen erwacht ein Hamlet'scher zweifel in seiner seele; er fordert von dem himmel oder von der hölle ein zeichen für die gerechtigkeit seiner rache — und Agamemnons geist erscheint, um die schuld der Clytaemnestra zu bestätigen. Aber der geist wird nur dem sohne sichtbar, die königin sieht nichts. Orestes ruft aus:

Godlike shape,
Have you, my father, left the Elizium fieldes,
Where all the ancient Heroes live in blisse,
To bring your selfe that sacred testimony,
To crowne my approbation? Lady, see!
Cli. See what? thy former murder makes thee mad.
Orest. Rest, Ghost, in peace, I now am satisfied,
And neede no further witnesse: saw you nothing?
Cli. What should I see save this sad spectacle,
Which blood-shootes both mine eyes.
Orest. And nothing else?
Cli. Nothing (p. 423).

Hamlet, seine entsetzte mutter, der nur dem sohne sichtbare, den zögernden rächer mahnende geist (III, 4) — die beiden scenen entsprechen sich genau.

Auch der schluss-monolog der Helena führt unsere gedanken zu Sh. Wie Richard der Zweite in der abdankungsscene, lässt sich Helena in der ihr schicksal entscheidenden stunde einen spiegel reichen, und auch ihre schmerzlichen fragen bei der betrachtung ihres spiegelbildes erinnern an worte des königs:

Hel. Was this wrinkled forehead
When 'twas at best, worth halfe so many lives? (p. 429) —

Rich. Was this the face
That, like the sun, did make beholders wink? (IV 1, 283 f.).

Aber es ist doch wahrscheinlicher, dass Heywood dieses merkwürdige spiegelmotiv einer stelle der ihm so vertrauten Metamorphosen Ovids verdankt:

Flet quoque, ut in speculo rugas adspexit aniles,
Tyndaris: et secum, cur sit bis rapta, requirit
(Met. XV 232).[1]

[1]) Auch Thomas Middleton hatte auf diese verse Ovids angespielt, in seinem besten drama « *A Fair Quarrel* » (gedr. 1617):

Think on your grandame Helen, the fairest queen;
When in a new glass she spied her old face,
She, smiling, wept to think upon the change
(Act III sc. 2.)

Ein deutlicheres Sh.-echo klingt uns aus einer der anderen fragen der Helena entgegen :

. . . . This the beauty,
That launch'd a thousand ships from Aulis gulfe ? (p. 430) —

Sh.'s Troilus hatte von Helena gesagt :

. . . . Why, she is a pearl,
Whose price hath launch'd above a thousand ships
(II 2, 81 ff.).[1]

Auch aus der ersten scene der römischen tragödie Heywoods, « The Rape of Lucrece », (c^a 1605 ? ; gedr. in 5. Aufl. 1638) klingen uns worte entgegen, die wir schon bei Sh. gehört zu haben glauben. Tullias klage, dass der name ihres gatten Tarquin und ihr eigener nicht voller klängen als der name eines unterthanen oder einer dienerin, erinnert uns an die zornigen worte des Cassius über den namen Caesar, der doch an und für sich nicht besser sei, als irgend ein anderer name :

Tullia. What Diapason's more in Tarquins name
Then in a Subjects ? or what's Tullia
More in the sound then to become the name
Of a poore maid or waiting Gentlewoman ? (vol. V p. 165) —

Cassius.. . . . What should be in that « Caesar » ?
Why should that name be sounded more than yours ?
Write them together, yours is as fair a name ;
Sound them, it doth become the mouth as well . . . .
(JC I, 2, 142 ff.).

Dass Heywood Sh.'s Lucretia-epos kannte, ist selbstverständlich, sein drama ist jedoch ziemlich frei von entlehnungen aus dem berühmten gedicht. Immerhin lässt die komposition der hauptscene erkennen, dass er das epos im gedächtniss hatte — auch sein Sextus Tarquinius zögert vor der schandthat und wirft sich selbst das frevelhafte seines beginnens vor (p. 221 f., vgl. Lucr. v. 190 ff.) ; auch bei Heywood wiederholt der wüstling seine drohung, dass er Lucretia töten und sie des ehebruchs mit einem sklaven bezichten werde, in den letzten worten ihres gespräches

[1]) Noch näher stehen Heywood's worte aber dem ausruf des Marlowe'schen Faustus bei dem erscheinen der Helena :
Was this the face that lancht a thousand shippes ?
And burnt the toplesse Towres of Ilium ? (sc. XIII v. 1363 f.). — Einen weiteren beleg für das von Proteus citierte *old saying* (vgl. Gent. V 2, 12 und CP. p. 423) liefert uns der die leichtfertige Cressida versuchende Synon : *A blacke complexion Is alwayes precious in a womans eye* (p. 364) ; vgl. auch Middleton, vol. III, 237.

(p. 224, vgl. Lucr.v. 668 ff.). Im übrigen ist auch der dramatiker zu den alten quellen zurückgegangen, ohne sich bei der wahl des ausdrucks auffällig von der dichtung seines zeitgenossen beeinflussen zu lassen.

Ganz ausserhalb des Sh.'schen stoffkreises liegt Heywoods isoliertes mythologisches spiel « LOVES MAISTRESSE : OR, THE QUEENS MASQUE » (gedr. 1636), eine dramatisierung der sage von dem lieben und leiden der holden Psyche, der alten, rührenden geschichte, deren märchenzauber sich auch in Heywoods doch recht oberflächlicher widergabe nicht verflüchtigt hat. Sichere Sh.-anklänge fehlen — nur eine rede des Clown, seine verkündigung der titel Cupidos, kann uns an eine ähnliche apostrophe Berownes erinnern :

Clown. *Hee is King of cares, cogitations, and cox-combes ; Vice-roy of vowes and vanitis ; Prince of passions, prate-apaces, and pickled lovers ; Dnke of disasters, dissemblers, and drown'd eyes ; Marquesse of molancholly and mad-folkes ; grand Signior of griefes, and grones ; Lord of lamentations ; Heroe of hie-hoes ; Admirall of aymees, and Mounsieur of mutton-lac'd* (vol. V p. 113) —

Berowne. . . . . The boy
Than whom no mortal so magnificent !
This whimpled, whining, purblind, wayward boy ;
This senior-junior, giant-dwarf, Dan Cupid ;
Regent of love-rhymes, lord of folded arms,
The anointed sovereign of sighs and groans,
Liege of all loiterers and malcontents,
Dread prince of plackets, king of codpieces,
Sole imperator and great general
Of trotting paritors. . . . (LLL III, 1, 179ff.).

Bemerkenswerth ist die vorliebe der Heywoodschen clowns für den stabreim. Während sonst die verwendung der alliteration durchaus kein hervorstechendes merkmal seiner sprache ist, wird der stabreim von seinen possenreissern häufig zur betonung der antithese oder des parallelismus gebraucht — gewiss keine schmeichelei für den Euphuismus, der die englische prosa mit diesem lockenden, aber auch zur parodie reizenden kunstmittel beglückt hatte.

Überblicken wir unsere sammlung der an Sh. erinnernden stellen der Heywoodschen dramen, so bemerken wir, dass diese, von dem engeren zusammenhang seiner Troja-spiele mit Sh.'s « *Troilus and Cressida* » abgesehen, nur wenig sichere spuren seiner bekanntschaft mit den dramen des meisters aufweisen. Vielleicht können wir dieser erkenntniss ein kriterium abgewinnen für die klärung der verfasserfrage bei zweifelhaften stücken. Sollte eines dieser fraglichen dramen auffällig viele Sh.-reminiscenzen enthalten, so

würde sich aus diesem umstand ein schwerwiegendes argument gegen die echtheit ergeben.

Unter den werken Heywoods erscheint auch in dem Pearsonschen neudruck (vol. II) die in London spielende, zeitgenössische sitten beleuchtende, aber auch mit vielen romantischen intermezzi bedachte komödie « The Fayre Mayde of the Exchange : with the Pleasaunt Humours of the Cripple of Fanchurch », gedruckt ohne autornamen im jahre 1607. Die echtheit dieses schauspiels ist schon öfters bezweifelt worden. Ward bemerkt : *It is mainly from respect for the opinion of Charles Lamb, whose instinct is generally so safe a guide, that I include this play in the list of Thomas Heywood's writings* [1]. Fleay hingegen hat das stück in seine liste der werke Heywoods nicht aufgenommen und bei der begründung der ausschliessung auch darauf hingewiesen, dass es mit Sh.-anspielungen gefüllt sei : *Nor is the play in any respect like his other productions. It is filled with allusions to Sh.'s plays..... I am sure it is not Heywood's* (BCh. II p. 330). Es ist das einer der erfreulichen, nicht allzu häufigen fälle, in denen man diesem sich oft mit zu grosser sicherheit äussernden forscher unbedingt beipflichten kann : die menge der Sh.-anklänge scheint auch mir entscheidend gegen die autorschaft Heywoods zu sprechen. In CP p. 80 und FA p. 47 ist hingewiesen auf übereinstimmungen mit und entlehnungen aus VA, LLL, Much Ado, As you like it, MV und Merry Wives ; Fleay l. c. hat noch auf eine gewisse ähnlichkeit mit TwN aufmerksam gemacht und in Collier's ausgabe vol. I p. 23 und bei Pearson p. 428 sind wortechos aus MV und H6C notiert. Ausserdem werden unsere gedanken aber auch noch zu RJ und Haml. geführt. Der verliebte Anthony Golding erwidert auf den spott seines noch nicht verliebten bruders Frank :

> Thus may the free man jest at manacles (p. 16) —

wie der verliebte Romeo nach dem spott Mercutios ausgerufen hatte :

> He jests at scars that never felt a wound (II 2, 1),

und der spötter Frank witzelt über die blindheit der liebe, wie die freunde Romeos :

Frank.	But now I remember me, thy saint is blind.
Anth.	How, blind ?
Frank.	I, brother, blind, I heard thee talke of love, And love is blind they say (p. 15) —
Ben.	Blind is his love and best befits the dark.
Mer.	If love be blind, love cannot hit the mark (II I, 32 f.).

[1]) Cf. vol. II p. 572, wo die ältere litteratur über diese frage verzeichnet ist.

An Hamlet denken wir bei Franks scherzhafter verherrlichung des nicht verliebten mannes :

> A man as free as aire, or the Sunnes raies,
> As boundlesse in his function as the heavens,
> The male and better part of flesh and bloud,
> In whom was pour'd the quintessence of reason,
> To wrong the adoration of his Maker,
> By worshipping a wanton female skirt... (p. 18) —

vgl. Haml. *What a piece of work is a man ! how noble in reason ! how infinite in faculty !... in action how like an angel ! in apprehension how like a god... And yet, to me, what is this quintessence of dust ?* (II 2)

III. THOMAS MIDDLETON.

Ausgabe :

Works ed. by A. H. Bullen. In 8 vols. London 1885.

Wie Thomas Middleton, zu anfang der dreissiger jahre seines lebens, für die bühne zu schreiben begann, stand Sh. in der vollen blühte seiner dichterkraft. Das gedächtniss eines jeden jungen mannes, der die Theater der hauptstadt fleissig besuchte und selbst literarische neigungen besass, musste mit erinnerungen an die wunderwelt des grossen populären dramatikers gefüllt sein, und unwillkürlich mussten diese starken eindrücke in seinem eigenen schaffen zur geltung kommen. Auch in Middletons erstem dramatischen versuch, betitelt « Blurt, Master Constable » (gedr. 1602), lässt sich Sh.'s einfluss deutlich erkennen. Dass der titelheld selbst, der rottmeister Blurt, zu der sehr zahlreichen nachkommenschaft Dogberry's gehört, ist nicht zu bezweifeln [1] ; dass der bettelhafte, an grossen worten reiche spanier Lazarillo de Tormes sein dasein dem Don Adriano de Armado verdankt, ist wohl möglich [2] ; auch die wörtlichen übereinstimmungen mit R J und Macb. [3] sind auffälligerer art. Ausserdem lassen sich nur noch wenige und flüchtige ähnlichkeiten bemerken. Fontinelle's klage : *I never heard Of any true affection, but 'twas nipt With care...* (Act III sc. 1 ; vol. I p. 52) erinnert uns an Lysanders worte : *For aught that I could ever read, Could ever*

[1]) Vgl. Ward II p. 503.

[2]) Vgl. Ward ib.

[3]) Vgl. CP. p. 51. Betreffs des Macb.-anklangs bestehen allerdings chronologische Bedenken.

hear by tale or history, The course of true love never did run smooth (Mids. I, 1, 132ff.); der hoffnungslos verliebte Camillo lässt seine liebe in tönen sprechen:

> Have you these golden charms? . . . .
> Bestow them sweetly; think a lover's heart
> Dwells in each instrument, and let it melt
> In weeping strains . . . (Act. III sc. 1; vol. 1 p. 54f.),

wie der hoffnungslos verliebte herzog in TwN. in musik schwelgt:

> If music be the food of love, play on...
> That strain again! it had a dying fall (I, 1, 1ff.);

die bitte, welche der verliebte alte geck Curvetto, der sich in das haus der buhlerin Imperia einschleichen möchte, an die nacht richtet:

> Night, clap thy velvet hand
> Upon all eyes! if now my friend thou stand,
> I'll hang a jewel at thine ear, sweet night (Act IV sc. 1; p. 70)

erinnert uns parodistisch an Romeos kühnes gleichniss, die schönheit der Julia hänge an der wange der nacht wie ein reiches juwel im ohr eines Aethiopiers (I, 5, 47f.). Troilus (p. 11) und Sir Pandarus (p. 30f.) waren Middleton aus der ihm vertrauten dichtung Chaucers bekannt [1].

Der plan dieser ersten komödie Middletons leidet an unklarheiten, deren ursache zum grössten theil in der schlechten, wie es scheint, lückenhaften überlieferung des textes, zum theil vielleicht aber auch in der ungeschicklichkeit des angehenden dramatikers zu suchen sein wird. Die schöne venetianerin Violetta verliebt sich in den franzosen Fontinelle, den kriegsgefangenen ihres verehrers Camillo. Trotz des widerstandes ihres bruders und ihrer ganzen umgebung vermählt sie sich heimlich mit ihm, nachdem Fontinelle mit hülfe des dieners der buhlerin Imperia, die sich in das bild des franzosen verliebt hatte, aus seinem gefängniss entkommen war.

[1]) Über Middletons verhältniss zu Chaucer vgl. Ballmann, Anglia XXIV, 74ff. An Chaucer werden wir in « Blurt » auch noch dadurch erinnert, dass Lazarillo in seinem für damen bestimmten vortrag über ein thema aus dem kostbaren buche « *The Economical Cornucopia* » den höchsten wunsch der frauen in derselben weise bestimmt wie der junge ritter in der erzählung der frau von Bath. Der spanier sagt: *Since then, a woman's only desire is to have the reins in her own white hand, your chief practice, the very same day that you are wived, must be to get hold of these reins...* (p. 62); Chaucers namenloser junger ritter hatte erklärt:

> Wommen desiren to have soveraynte
> As wel over hir housbond as over hir love,
> And for to be in maystry him above (v. 182ff.).

Fontinelle ist den lockungen der buhlerin gegenüber voll tugendhafter vorsätze :

Shall I profane
This temple with an idol of strange love ?
When I do so, let me dissolve in fire.
Yet one day will I see this dame, whose heart
Takes off my misery : I'll not be so rude
To pay her kindness with ingratitude (Act III sc. 3 ; p. 58f.).

Nachdem Fontinelle und Violetta und der für ihre trauung gewonnene Mönch die bühne verlassen haben, verlieren wir das junge paar für viele mit den erlebnissen anderer anbeter der Imperia gefüllte scenen ganz aus den augen, bis wir von dem enttäuschten, zornigen Camillo erfahren, dass der franzose das opfer der Violetta mit schnödem undank gelohnt, sie um einer dirne willen verlassen habe : *He doats, my honoured friends, on a painted courtesan ; and, in scorn of our Italian laws, our family, our revenge, loathes Violetta's bed, for a harlot's bosom* (Act V sc. 1 ; p. 83). Er und Violettas bruder und ihre freunde eilen zu dem hause der Imperia um blutige rache zu nehmen. In der nächsten scene finden wir in der that Fontinelle im hause und in den armen der buhlerin, die er mit liebesbeteuerungen überhäuft :

Dear lady ! O life of love, what sweetness dwells
In love's variety ! The soul that plods
In one harsh book of beauty, but repeats
The stale and tedious learning, that hath oft
Faded the senses ; when, in reading more,
We glide in new sweets, and are starv'd with store
(Act V sc. 2 ; p. 85).

Ihr liebesgetändel wird unterbrochen durch die ankunft der Violetta, die ihren gatten sucht. In einer kurzen scene gelingt es ihrem flehen die dirne zu bestimmen, ihr den geliebten zu überlassen ; Imperia solle ihr, der rechtmässigen gattin, ohne Fontinelles wissen ihren platz einräumen. Violetta bittet :

Good partner, lodge me in thy private bed,
Where in supposed folly, he may end
Determin'd sin . . . (Act V sc. 2 ; p. 90),

und nachdem es ihr gelungen ist Imperia zu erweichen, lauten ihre letzten worte in dieser scene :

Star of Venetian beauty, thanks. — O, who
Can bear this wrong, and be a woman too?

Camillo und seine freunde dringen in das haus der dirne und bemächtigen sich des treulosen franzosen um ihn zu töten — da

tritt ihnen Violetta entgegen und erklärt, Fontinelle sei ihr keineswegs untreu geworden, sie hätten Imperia durch bitten und bestechung bewogen, ihnen eine zuflucht in ihrem hause zu gewähren:

> With prayers and bribes we hired her, both to lie
> Under that roof: for this must my love die?
> Who dare be so hard-hearted? Look you, we kiss,
> And if he loathe his Violet, judge by this.
> [*Kissing him.*
>
> Fontinelle. O sweetest Violet! I blush —
> Violetta. Good figure,
> Wear still that maiden blush, but still be mine (p. 96).

Diese überraschende entwicklung ist sehr verschieden interpretiert worden. In der ersten auflage seines werkes hatte Ward gesagt: [*The play*] *ends offensively with the unfaithfulness of the prisoner, who has escaped and married the lady, and is finally brought back to her by a device which resembles a parody on the plot of* « *All's Well that Ends Well* » (II p. 74). Bullen hat in der einleitung seiner ausgabe der werke Middletons (I p. XXI ff.) diese bemerkung beanstandet, und die ansicht ausgesprochen, dass Violetta die wahrheit gesagt habe, dass es sich wirklich um eine list der jungen gatten handle, die sich auf diese weise einen unterschlupf für ihre brautnacht sichern wollten! In seiner zweiten auflage hat Ward die Bullen'sche erklärung in höflichste erwägung gezogen ohne sich jedoch zu ihr zu bekennen; er fragt schliesslich: *If Violetta had extenuated nothing in her apologia, act V sc. 3, why should Fontinelle* « *blush* » *at her demonstration of his affection towards her, and why should he confess himself no pattern of constancy, while he proclaims her* « *a noble conqueror* » *?* (II p. 5o3 Anm. 1). Ich selbst kann diese fragen Wards nur mit allem nachdruck widerholen, denn ganz dieselben bedenken sind auch mir gekommen, nachdem ich Bullens deutung kennen gelernt und das schauspiel daraufhin nochmals aufmerksam gelesen hatte. Die darstellung des dramatikers ist allerdings geeignet verschiedene zweifel zu erregen, aber ich kann doch nicht an eine solche spiegelfechterei Middletons glauben; auch ich meine, dass er uns in Fontinelle die unbeständigkeit der männer, in Violetta ein idealbild treuer, verzeihender weiblichkeit zeigen wollte.

In der frage, die mich zur eingehenden erörterung dieser abweichenden auslegungen veranlassen musste, scheint mir Ward ebenfalls auf der richtigen Spur gewesen zu sein, auch ich bin geneigt einen — natürlich nicht parodistischen — zusammenhang anzunehmen zwischen der list Violettas, durch welche sie sich ihre brautnacht sichern will, und dem gewagten intriguenspiel der Helena in Sh.'s All's. Wie Helena Diana bestimmt, dem jungen grafen von Rousillon eine nächtliche zusammenkunft zu bewilligen, und ihr dabei den platz zu räumen, bewegt Violetta Imperia ihr

für diese nacht den gatten zu gönnen — in beiden stücken verhilft sich die rechtmässige gattin durch eine list zu ihrem guten recht, sollen die sündigen jungen ehemänner auf dieselbe weise getäuscht werden. Der annahme, dass Sh.'s Helena vor dem Blurt über die bühne gegangen ist, steht kein hinderniss im wege.

Selbst wenn in Middletons quelle, deren entdeckung ja noch durchaus im bereich der möglichkeit liegt, eine gutherzige dirne als beschützerin der liebenden erscheinen sollte, würde es mich nicht wundern, wenn Middleton unter dem starken eindruck des Sh.'schen dramas eine entsprechende veränderung des planes vorgenommen hätte. Wir haben genug beispiele dafür, dass Sh.'s stofflicher einfluss seinen epigonen nicht immer zum heile gereichte.

Ganz unzweideutig werden wir durch den plan des schauspiels « The Phoenix » (gedruckt 1607), an Sh. erinnert [1] : wie in Meas. der herzog Vincentio von Vienna, tritt auch Phoenix, der sohn des herzogs von Ferrara, scheinbar eine grosse reise an, bleibt aber verkleidet im lande, wodurch er gelegenheit erhält, viele missbräuche zu erkennen und schliesslich verschiedene übelthäter zu entlarven. Freilich muss die frage offen bleiben, ob nicht Middleton auch dieses motiv in seiner noch nicht ermittelten quelle gefunden hat [2].

Ausserdem lässt sich die entlehnung Sh.'scher elemente in grösserem maasse nur noch in einer der späteren, schlechtesten arbeiten des unermüdlichen theaterskribenten erkennen, in der viel besprochenen, handschriftlich überlieferten tragikomödie « The Witch » (gedr. erst 1778). Die entstehungszeit dieses dramas ist nicht bekannt ; dass wir sie nach dem erscheinen von Sh.'s Macbeth anzusetzen haben, darüber kann m. e. kein zweifel bestehen. Die art und weise, wie sich Middleton der hexen Sh's bemächtigt und sie verwendet hat, zeigt die echt epigonenhafte, die wirkung durch wiederholungen abschwächende ausbeutung eines motives des meisters.

In Meas. ist unsere ganze aufmerksamkeit auf die gestalt des heuchlers Angelo gerichtet, seine entlarvung ist das grosse ergebniss der von dem herzog vorgenommenen prüfung, die bestrafung des verläumderischen schwätzers Lucio ist eine nebensächliche, aber auch mit der persönlichkeit des herzogs selbst eng verbundene zugabe. In Middletons « Phoenix » hingegen muss der prinz während seines incognitos eine ganze reihe von missethätern entdecken und schliesslich zur rechenschaft ziehen : den schurkischen kapitän, der sein tugendhaftes weib an einen höfling verkau-

[1]) Vgl. Ward II 504.

[2]) Das drama soll auf einer spanischen novelle « The Force of Love » beruhen, über welche ich leider ebensowenig zu sagen weiss, wie Ward und Fleay.

fen will; einen kaum minder spitzbübischen friedensrichter, der seine eigenen diener als räuberbande organisiert und ihnen durch den schändlichsten missbrauch seines amtes straflosigkeit gesichert hat; die lasterhafte, ihren geliebten mit dem geld ihres gatten unterhaltende bürgersfrau; zwei pflichtvergessene höflinge und als hauptsünder den seinem herzog und dem prinzen selbst nach dem leben trachtenden verräther Proditor. Die hexen Sh.'s erscheinen nur Macbeth's wegen, jede ihrer äusserungen soll unheilvolle gedanken in seiner seele wecken, nur er sucht den schreckensort auf, wo die zauberschwestern hausen, und ihre seinen sinn völlig verwirrenden weissagungen führen die katastrophe herbei. Middleton hat die hexen aus den sie umwogenden und vergrössernden nebeln Schottlands in das sonnige Italien, nach Ravenna, versetzt, er hat ihrer meisterin Hecate einen clown zum sohn gegeben, dessen thörichte possen jede gespensterstimmung vernichten, er lässt der reihe nach die hauptgestalten seines dramas hülfesuchend zu ihnen kommen. Zuerst den verliebten Sebastian — ihm händigt Hecate ein mittel aus, das seinen nebenbuhler, den mit Isabella neuvermählten Antonio, impotent machen soll; dann den einen liebeszauber verlangenden leichtfuss Almachides, den Middleton unpassender weise eine wichtige rolle in der pseudotragischen handlung seines stückes spielen lässt; dann schliesslich auch noch die herzogin, um von den hexen die beseitigung des Almachides zu fordern, den sie als werkzeug zu der — vermeintlichen — ermordung ihres gemahls benutzt hatte. Ihr besuch hat gar keine folgen, er ist von dem dramatiker nur eingefügt, um seine hexen nochmals in aktion bringen zu können. Die übereinstimmungen, welche sich zwischen den hexenscenen Sh.'s und seines nachahmers ergeben, sind oft hervorgehoben worden [1], auch das einzige wirklich poetische gleichniss in den reden der Hecate, das jedem leser auffallen muss, weil es hoch über dem niveau des sonstigen geschwätzes der hexen steht (Act I sc. 2; vol. V. p. 375), ist seit Lamb's berühmter kritik oft unterstrichen worden und hat dem ganzen stück einen unverdienten nimbus verliehen -- im übrigen haben die schottischen hexen auf ihrer fahrt nach Italien jeden unheimlichen zauber eingebüsst. Sie sind ebenso prosaische, handgreifliche geschöpfe wie ihre englischen schwestern, die in dem zeitgenössische ereignisse spiegelnden drama « *The Late Lancashire Witches* » ihr unwesen treiben. Wir fühlen uns fortwährend versucht, die frage des Almachides zu wiederholen:

> Call you these witches? they be tumblers methinks,
> Very flat tumblers (Act I sc. 2; p. 376).

[1]) Cf. die Dyce'sche Middleton-ausgabe vol. III pp. 268, 301, 303, 315, 328 f.; CP. p. 428.

Ausser den bekannten Macbeth-reflexen dieser tragikomödie scheint mir noch eine übereinstimmung mit Othello beachtenswerth. Middleton's schwachköpfiger Antonio, der sich von seiner gattin hintergangen wähnte und sie mit ihrem buhlen getötet zu haben glaubt, klagt seiner schwester Francisca gegenüber, die ihn belogen und zu dieser unthat verleitet hatte :

> I feel no ease ; the burden's not yet off
> So long as the abuse sticks in my knowledge.
> O, 'tis a pain of hell to know one's shame !
> Had it been hid and done, 't had been done happy,
> For he that's ignorant lives long and merry (IV, 3, 51ff.).

Denselben wunsch, nicht aus seiner unwissenheit aufgeschreckt worden zu sein, hatte Othello seinem verderber Jago gegenüber ausgesprochen :

> What sense had I of her stol'n hours of lust ?
> I saw't not, thought it not, it harm'd not me.
> I slept the next night well, was free and merry...
> He that is robb'd, not wanting what is stol'n,
> Let him not know 't, and he's not robb'd at all (III, 3,338 ff.)[1].

Auch in den meisten der übrigen dramen Middletons werden unsere gedanken manchmal zu Sh. geführt, wenn auch lange nicht so oft, wie man nach Wards andeutungen von zahllosen entlehnungen — *Sh., to whom M.'s debts are innumerable* (II p. 504) — vermuthen könnte. Im gegentheil — man erhält den eindruck, dass Middleton sich mehr und mehr von Sh. entfernt, nicht wegen der erstarkung seiner eigenen art, sondern weil er immer hastiger arbeitet, weil er die geheimnissvolle kraft, echte menschen zu bilden, mehr und mehr verliert. Was kann ein dramatiker, dem es so wenig ernst mit seiner kunst ist, dass er wiederholt den tragischen aufbau seines werkes im letzten augenblick zur verblüffung seines hörers oder lesers umstösst, um einen völlig disharmonischen fröhlichen abschluss zu gewinnen — was kann ein dichter, dem die momentane wirkung über jede psychologische wahrheit geht, innerlich mit Sh. gemein haben ? [2] Nicht Sh., sondern der erfindungsreiche, in allen romantischen farben schillernde und dabei doch so nüchterne, auf starke effekte abzielende, lüsterne Fletcher ist das spätere vorbild Middletons. Mit ihm berührt er sich in der fülle und spannung der handlung, in der oberflächlichen charakterzeichnung, und in einer

[1]) Diese ähnlichkeit ist auch Verity aufgefallen, vgl. seine Macbeth-ausgabe (London 1902), Introd. p. XXXVIII anm. 3.

[2]) Middleton's dichterische gewissenlosigkeit hat neuerdings eine scharfe beleuchtung erfahren in Rud. Fischer's aufsatz « Th. M. », Wien, 1898 (Festschr. zum VIII. Neuphilologentage).

fatalen vorliebe für abstossende einzelheiten. Mit ihm hat er aber auch die vielseitigkeit gemein und die anziehungskraft für die nachwelt, die in der übereilten produktion der beiden männer doch immer wieder bruchstücke einer echten begabung erkennen muss.

Da die übrigen Sh.-ähnlichkeiten der dramen Middletons nie im kern seines schaffens zu suchen sind, sondern auf der oberfläche liegen, empfiehlt es sich sie tabellarisch zusammenzustellen, nach Sh.'s werken geordnet:

VA.: « A Mad World » vgl. FA p. 56; ausserdem werden wir in demselben stück durch den ausruf des Penitent Brothel bei dem erscheinen der Mrs. Harebrain: *There shot a star from heaven!* (Act III sc. 2; vol. III p. 305) an VA v. 815 erinnert.

LLL: The World Tost at Tennis » — in diesem maskenspiel lässt Pallas auf Jupiters befehl die *Nine Worthies* erscheinen, mit den neun musen gepaart (vol. VII p. 164 f.); vielleicht wurde Middleton durch die von Holofernes geplante schaustellung der neun helden auf diesen einfall gebracht. Bei ihm enthält das intermezzo jedoch keine possenhaften elemente, seine stumm über die bühne marschierende neunzahl wird gebildet von den orthodoxen drei heiden, juden und christen, während sich unter den vier *Worthies*, die in Sh.'s lustigem zwischenspiel zum vorschein kommen, die von der tradition nicht sanktionierten helden Herkules und *Pompey the Great* befinden. Die ähnlichkeit beschränkt sich auf die verwendung dieser sagen-berühmten gestalten. — « The Family of Love » — vgl. FA p. 35; « A Mad World » — vgl. Bullen vol. III p. 317.

RJ: « A Mad World » — vgl. Bullen vol. III p. 293; « Women Beware Women » — nach dem liede der einem dummkopf zur gattin bestimmten Isabella sagt der herzog:

> Methinks now such a voice to such a husband
> Is like a jewel of unvalu'd worth
> Hung at a fool's ear (Act III sc. 2; vol. VI p. 314),

wie Romeo die die nacht schmückende schönheit der Julia einem juwel am ohre eines Aethiopiers verglichen hatte (vgl. oben p. 30). Middleton hat eine besondere vorliebe für dieses ohrring-gleichniss, vgl. noch CP p. 61, wo eine ähnliche stelle aus einer nicht dramatischen dichtung citiert ist. Mit der variation, dass nicht von einem das ohr, sondern die stirne schmückenden kleinod die rede ist, erscheint das gleichniss ausserdem in « Blurt » (I, 1) und « Phoenix » (V, 1).

Mids.: « The Changeling » — der sich wahnsinnig stellende Franciscus begrüsst Isabella, die schöne gattin des doktors, mit den worten:

> Hail, bright Titania!
> Why stand'st thou idle on these flowery banks?
> Oberon is dancing with his Dryades...
> (Act III sc. 3; vol. VI p. 48);

« The Spanish Gipsy » — die ankündigung, welche der clown Soto dem von den zigeunern aufzuführenden stück vorausschickt: *We are promised a very merry tragedy, if all hit right, of Cobby Nobby* (Act IV sc. 2; p. 195) erinnert uns daran, dass dem herzog Theseus und seinen gästen in dem interludium von Pyramus und Thisbe *very tragical mirth* versprochen wurde (V, 1, 57).

R3: « The Changeling » — Ward bemerkt: *The character of De Flores... has a touch in it of Sh.'s Gloster* (II p. 512), und Bullen hat einer scene zwischen diesem mordgesellen und Beatricen (Act III sc. 4) das höchste lob gespendet: *This scene... testifies beyond dispute that, in dealing with a situation of sheer passion, none of Sh.'s followers trod so closely in the master's steps* (Intr. vol. I p. LXVII). Niemand wird leugnen, dass die situation eine hochtragische ist: De Flores, der auf veranlassung Beatricens zum mörder geworden ist, fordert als den lohn seiner that nicht gold, sondern das opfer ihrer ehre, Beatrice muss sich ihm hingeben um nicht verrathen zu werden. Diese mit zweifellosem geschick durchgeführte scene leidet aber an dem grundmangel, dass wir Beatrice, die in plötzlicher rasender leidenschaft für einen fremden entbrannt, schnell entschlossen ihren der neuen begierde im wege stehenden bräutigam von dem ihr verhassten, verachteten De Flores ermorden lässt, nur mit abscheu betrachten können. Jede theilnahme wird durch den gedanken erstickt, dieser weibliche unhold werde sich auch mit dem verlust der ehre abzufinden wissen, wie sie ja auch in der that sofort ein mittel ersinnt ihre schande zu verbergen und den geliebten mann selbst zu täuschen; sie lässt in der brautnacht ihre dienerin Diaphanta ihren platz einnehmen [1]. Sehr bezeichnend für Middletons dramatischen takt ist es, dass er in einer der nächsten scenen seine tragische heldin der lächerlichen, von ihr wieder durch einen betrug glücklich absolvierten jungfernprobe unterwirft. Mit fester hand ist hingegen das bild des verwegenen, ganz von seiner sinnlichkeit beherrschten freibeuters De Flores gezeichnet, der sich keinen augenblick besinnt den besitz des begehrten weibes mit lebensgefahr zu erkaufen.

R2: « A Game at Chess » — der schwarze bischof spricht:

> Modesty suffers, all that's virtuous blushes,
> And truth's self, like the sun vex'd with a mist,
> Looks red with anger (Act II sc. 2; vol. VII p. 52),

vgl. R2 III, 3, 62ff.:

> See, see, King Richard doth himself appear,
> As doth the blushing discontented sun
> From out the fiery portal of the east,

[1]) Ueber Middletons quelle für diese unterschiebungs-episode vgl. neuerdings einen aufsatz von George B. Baker in dem Journal of Comparative Literature I (1903) p. 87 f.

When he perceives the envious clouds are bent
To dim his glory . . . ;

vgl. ausserdem dasselbe Sonnen-und Wolkenbild in Titus II, 4, 31 f.

MERCH. : « MICHAELMAS TERM » — vgl. Ward II p. 515 anm. 3.

H4 : « FIVE GALLANTS » — Pursenet's einmalige steigerung der zahl seiner gegner (Act III sc. 5 ; vol. III p. 192) erinnert uns an Falstaffs fortwährend sich vermehrende *rogues in buckram suits* (H4A II, 4) ; « A MAD WORLD » — vgl. FA p. 36, Bullen vol. III p. 253 f. ; « A FAIR QUARREL » — *O, sir, does not the winds roar, the sea roar, the welkin roar ?* (Act IV sc. 1 ; vol. IV p. 226) — bei diesen worten wird wohl auch Middleton an Pistols ausruf : *And let the welkin roar* gedacht haben (H4B II, 4, 182) ; « A CHASTE MAID IN CHEAPSIDE » — vgl. Bullen vol. V p. 38 anm. 2.

H5 : « ANYTHING FOR A QUIET LIFE » — der seine jugendsünden bereuende George Cressingham beruft sich auf das für ihn tröstliche beispiel des historischen helden

. . . . It was no impeachment
To the glory won at Agincourt's great battle,
That the achiever of it in his youth
Had been a purse-taker ; this with all reverence
To the great example (Act V sc. 1 ; vol. V p. 322).

CAES. : « MICHAELMAS TERM » — *Like asses use such men ; when their load's off, turn 'em to graze agen* (Ind. vol. I p. 217) — vgl. die worte des Mark Antony über Lepidus :

Then take we down his load, and turn him off,
Like to the empty ass, to shake his ears,
And graze in commons (IV, 1, 25ff.) ;

« NO WIT, NO HELP LIKE A WOMAN'S » — Savourwit ermuntert seinen einer schlechtigkeit überführten, entmuthigten jungen herren :

Pish, master, master, 'tis young flood again,
And you can take your time now (Act II sc. 2 ; vol. IV p. 341),

wobei wir an die worte des Brutus denken, die wohl frühzeitig zu « geflügelten » geworden sind :

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune (IV, 3, 218f.).

MEAS : « MICHAELMAS TERM » — Fleay (BCh. II p. 91) bemerkt : *The last scene is imitated from « Measure for Measure »*. Die ähnlichkeit besteht darin, dass auch Middleton seine komödie mit einer gerichtssitzung schliessen lässt, und dass bei diesem strafgericht der schwindler Andrew Lethe gezwungen wird, das von ihm verführte

mädchen zu heirathen, wie bei Sh. der höfling Lucio. Beide protestieren vergeblich.

Hamlet : « The Phoenix » — vgl. Bullen vol. I p. 192 ; « A Mad World » — vgl. Bullen vol. III p. 318 ; « A Fair Quarrel » — der hinterlistige arzt sagt zu Jane, um sie zu bewegen sich ihm anzuvertrauen :

> Look you, mistress, here's your closet ; put in
> What you please, you ever keep the key of it
> (Act II sc. 2 ; vol. IV p. 197),

wie Ophelia zu Laertes von seinem rath gesagt hatte :

> . . . . 'Tis in my memory lock'd,
> And you yourself shall keep the key of it (1, 3, 85f.).

« A Chaste Maid in Cheapside » — für den ausdruck der verspäteten reue des tödlich verwundeten wüstlings Sir Walter Whorehound hat Middleton offenbar eine anleihe bei dem monolog des vergeblich nach reue ringenden königs Claudius gemacht :

> O, how my offences wrestle with my repentance !
> It hath scarce breath ;
> Still my adulterous guilt hovers aloft,
> And with her black wings beats down all my prayers
> Ere they be half-way up (Act V sc. 1 ; vol. V p. 96),

vgl. bei Sh. :

> O, my offence is rank, it smells to heaven...
> . . . . Pray can I not,
> Though inclination be as sharp as will :
> My stronger guilt defeats my strong intent (III, 3, 36ff.).

« The Mayor of Queenborough », « A Mad World », « The Spanish Gipsy » — in diese drei dramen hat Middleton interludien eingefügt, schauspiele im schauspiel, die mehr oder minder eng mit der haupthandlung verknüpft sind. Als muster wird er bei der verwendung dieses kunstmittels besonders Kyds « *Spanish Tragedy* » und Sh.'s Hamlet im gedächtniss gehabt haben. Auf gewisse, nicht tief dringende ähnlichkeiten, die sich uns zwischen den scenen Middletons und Sh.'s ergeben, hat Hans Schwab zusammenfassend aufmerksam gemacht in seiner dissertation « Das Schauspiel im Schauspiel zur Zeit Sh.'s » (Wien 1896) p. 47ff. Der erzürnte vater, der in « The Spanish Gipsy » ein von ihm selbst verfasstes, gegen seinen sohn gerichtetes drama von den zigeunern aufführen lässt, sagt übrigens nirgends, dass er während seiner universitätsjahre dramen geschrieben habe.

Othello : « Anything for a Quiet Life » — der schändliche

Knavesby, der seine frau an einen lord verschachert zu haben glaubt, weiss sich schnell zu trösten : *What has his dalliance taken from thy lips ? 'tis as sweet as e'er 'twas* (Act IV sc. 2 ; vol V p. 310). Möglicher weise hat auch Middleton bei dem niederschreiben dieser worte an einige berühmte verse Othellos gedacht :

> What sense had I of her stol'n hours of lust ?...
> I found not Cassio's kisses on her lips (III, 3, 338ff.) [1].

Tempest : « The Mayor of Queenborough » — vgl. Bullen vol. I, Intr. p. XVIII f. & vol. II p. 86 ; « Anything for a Quiet Life » — der von seiner streitsüchtigen frau schwer geplagte kaufmann Water-Camlet sehnt sich nach einer friedlichen stätte, die er auf den damals viel genannten Bermudas zu finden hofft :

> The place I speak of, has been kept with thunder,
> With frightful lightnings, amazing noises ;
> But now, th'enchantment broke, 'tis the land of peace,
> Where hogs and tobacco yield fair increase....

Gentlemen fare you well, I am for the Bermudas (Act V sc. 2 ; vol. V p. 336 f.).

Über einige Sh.-reflexe in dem von Middleton gemeinschaftlich mit Massinger und Rowley verfassten drama « The Old Law » (Err., H4A, Haml.) vgl. meine QST. II p. 150 anm. 2. [2] —

Seit der niederschrift der vorstehenden bemerkungen über Middleton's verhältniss zu Sh. ist eine besondere, ausführliche abhandlung über dieses thema erschienen, eine Münchener doktorschrift von Hugo Jung (Münchener Beiträge XXIX, Leipzig 1904). Jung hat einige der mir auffälligen Sh.-anklänge nicht bemerkt — im ganzen hat er aber mehr ähnlichkeiten gesehen als ich. In meiner besprechung seiner schrift (Beiblatt der Anglia XV p. 101ff.) habe ich die von ihm neu gefundenen übereinstimmungen, die mir beachtenswerth erscheinen, hervorgehoben und auch einige der fälle angegeben, in welchen er meiner ansicht nach bei seinem fleissigen suchen nach Sh.-einflüssen zu weit gegangen ist.

[1]) Deutlicher werden wir an Othellos worte erinnert durch eine bemerkung des allzu geduldigen gatten Candido in Dekkers drama « The Honest Whore » Part I (vgl. FA pp. 12, 35). Es ist möglich, dass auch dieses Sh.-echo Middleton zuzutheilen ist, der an der composition des dramas betheiligt gewesen sein soll.

[2]) Mit der verfasserfrage hat sich neuerdings Edgar Coit Morris beschäftigt in dem aufsatz *On the Date and Composition of « The Old Law »*, Transactions of the Modern Language Association of America vol. XVII (1902) p. 1ff. Er glaubt nicht an eine gemeinschaftliche arbeit, sondern hält Middleton für den verfasser, Rowley für den ersten und Massinger für den zweiten revisor.

Von besonderem interesse ist eine von Jung betonte übereinstimmung mit « *Measure for Measure* » in Middleton's 1602 gedrucktem schauspiel « BLURT, MASTER CONSTABLE ». Jung bemerkt : « Bei Middleton wird ein alter lüstling, Curvetto, vom herzog, der wie der herzog in *Meas.* zu richten und zu vergeben gekommen ist, im scherz dazu verurtheilt, entweder zu sterben oder die Courtisane zu heirathen, zu der er nächtlicherweile auf einer strickleiter zu gelangen versuchte » (p. 22) — damit vergleicht er die bestrafung des Sh.'schen Lucio. Ganz so augenfällig, wie sie nach dieser darstellung erscheint, ist die ähnlichkeit aber doch nicht, die verhältnisse sind verwickelter. Der verliebte alte höfling Curvetto wird bei seinen versuchen in das haus der buhlerin Imperia zu dringen, von ihrer dienerschaft schmählich gefoppt. Das erste mal wird er mit wasser überschüttet ; das zweite mal veranlasst ihn der diener Imperias eine vom fenster herabhängende strickleiter zu besteigen, und schreit dann, während Curvetto sich in die leiter verwickelt : Diebe, diebe ! Der rottmeister Blurt kommt, mit seiner wache und verhaftet den höfling, den der diener beschuldigt, er habe in das haus der Imperia einbrechen und sie berauben wollen (IV, 3 ; vol. I p. 75 ff.). Curvetto wird vor den herzog geführt und dieser verkündet ihm, er sei wegen des raubversuches nach dem gesetz dem tod verfallen — es sei denn dass Imperia ihn heirathen wolle :

> They charge your climbing up
> To be to rob her : if so, then by law
> You are to die, unless she marry you (V, 3 ; ib. p. 97).

Bei Middleton hängt das schicksal des sünders ganz von dem willen der buhlerin ab, ihm selbst ist keine Wahl gelassen. Wir haben hier offenbar eine anspielung auf die sitte, dass ein verbrecher dem galgen entgehen konnte, falls sich eine jungfrau bereit finden liess, ihn zu ihrem gatten zu machen, eine ironische anspielung, weil Imperia durchaus nicht den anspruch erheben konnte, eine jungfrau zu sein. Gegen diesen richtspruch protestieren die beiden betroffenen, Imperia selbst und Curvetto, mit gleicher heftigkeit, und der herzog erklärt sofort, dass er dem Curvetto verzeihe und die ganze sache als einen scherz betrachte : *We pardon you, and pass it as a jest* (ib.).

Sh.'s Lucio hingegen wird von seinem herzog allen ernstes und unerbittlich dazu verurtheilt ein von ihm verführtes mädchen zu heirathen — das in frage kommende weib hat keine stimme in der sache, erscheint nicht auf der bühne. Nach der ersten bestimmung des herzogs sollte Lucio unmittelbar nach der schliessung der nothehe gepeitscht und gehängt werden, schliesslich begnügt sich der richter jedoch mit der fatalen ehe. Auffallend ähnlich sind nur die proteste des Lucio und des Curvetto gegen die ihnen drohende ver-

heirathung mit einer dirne. Diese ähnlichkeit, die mir in folge der grossen verschiedenheit der vorausgehenden und folgenden umstände entging, ist allerdings nicht zu bestreiten — auch ich halte es mit Jung für wahrscheinlich, dass Middleton den vergeblichen, aber kräftig ausgedrückten und von der gallerie gewiss viel belachten protest des Lucio im gedächtniss hatte, dass somit das Sh.'sche drama 1602 oder kurz vorher aufgeführt worden ist.

IV. RICHARD BROME.

Ausgabe :

Dramatic Works. In 3 vols. London, John Pearson, 1873.

In verschwenderischer weise hat RICHARD BROME die stoffe verwendet, die ihm das drama und die prosa seiner vorgänger und zeitgenossen boten. Er nimmt sich dabei selten die zeit, ein motiv sauber herauszuarbeiten und es organisch mit der haupthandlung zu verknüpfen ; er will nur durch eine möglichst bunte reihenfolge von scenen fesseln. Begreiflicher weise werden wir in dem sammelsurium seiner produktion oft auch an Sh. erinnert — Bromes freundschaft mit Ben Jonson, der als dichter in erster linie sein vorbild war, hielt ihn nicht ab, auch die werke des grossen dichterischen antipoden seines meisters für seine zwecke auszubeuten.

In der tollen komödie « A MAD COUPLE WELL MATCH'D » (gedr. 1653),deren schmählicher held, der wüstling Carelesse, einer der geistigen vorfahren des herz-und gewissenlosen lebemannes der Restaurations-dramatiker ist, sagt Carelesse : *I will do some notorious death-deserving thing.... in defiance of him that was my Unkle, and his Methodicall, Grave, and Orthographicall speaking friend, Mr.* Saveall *that cals People Pe-o-ple* (Act I sc. 1 ; vol. I p. 5). Dieser Mr. Saveall scheint somit bei Holofernes in die schule gegangen zu sein (vgl. (LLL V, 1). Im weiteren verlauf des stückes wird dieser eigenthümlichkeit mit keinem wort gedacht, doch mag die aussprache des schauspielers die nöthigen ergänzungen geliefert haben.

Dasselbe stück enthält ausserdem eine vergröberung des Olivia-Viola motives : die leichtfertige bürgersfrau Alicia Saleware verliebt sich in den diener und vertrauten ihres vornehmen buhlen, des Lord Lovely, und sucht auch ihn zu gewinnen ; dieser vermeintliche jüngling Bellamy ist aber eine von Lovely verführte und verlassene frau, die in männerkleidung in den dienst des geliebten getreten ist, ohne dadurch mehr zu erreichen, als dass

er ihr schliesslich einen jahresgehalt aussetzt, damit sie leichter mit einem anderen verheirathet werden könne. Schon diese andeutungen genügen, uns erkennen zu lassen, dass sich Bromes dramatis personae in einer viel unreineren luft bewegen als Sh.'s gestalten.

Die episode des Bellamy ist mit der haupthandlung dadurch verknüpft, dass sie zur entlarvung der schlimmen Alicia führt. Gänzlich bedeutungslos für den gang der handlung hingegen ist eine wiederholung des so oft verwendeten unterschiebungsmotivs aus Sh.'s Meas. Carelesse will die junge gattin seines oheims und wohlthäters entehren, sie geht scheinbar auf seine anträge ein, lässt aber in der nacht seine verstossene geliebte ihre rolle spielen. Dadurch, dass die von dem sünder begehrte frau selbst seine täuschung plant, steht Bromes darstellung einer auf Meas. beruhenden episode in Massingers « *Parliament of Love* » (vgl. meine QSt. II p. 106ff.) näher als der Sh.'schen fassung. Nur geht bei ihm, in bezeichnendem gegensatz zu den beiden älteren dramatikern, der verführer ganz straflos aus ; er verheirathet das mädchen mit seinem diener, während er für seine zahllosen schändlichkeiten mit dem reichthum einer von seiner frechheit bezauberten witwe belohnt wird. Da auch das schicksal der Lady Thrivewell von dem zwischenfall in keiner weise beeinflusst wird, handelt es sich in der that nur um die plumpe wiederholung einer beliebten intrigue.

Mit dem lustspiel « THE CITY WIT ; OR THE WOMAN WEARS THE BREECHES» (gedr. 1653) lieferte Brome ein heiteres, derbes gegenstück zu Sh.'s düsterem « *Timon of Athens* ». Die grundlinien der beiden dramen sind dieselben : wie Timon hat auch der junge kaufmann Crasy sein hab und gut durch eine übermässige, gedankenlose freigebigkeit verloren ; wie dem Athener versagen auch dem Londoner in der stunde der noth alle seine schuldner, denen er mit seinem gelde aufgeholfen hatte ; wie dem Timon der getreue verwalter Flavius zur seite bleiben wollte, findet Crasy in seiner bedrängniss einen helfer in seinem lehrling Jeremy. Die ähnlichkeit bleibt aber nicht auf die grundlinien beschränkt — einmal hat Brome auch eine unverkennbare gedankenanleihe bei Sh. gemacht, er bietet uns ein schwaches echo der unvergesslichen verse, in denen Timon den dieben gegenüber diebstahl für das herrschende prinzip des weltalls erklärt :

I'll example you with thievery :
The sun's a thief, and with his great attraction
Robs the vast sea ; the moon's an arrant thief,
And her pale fire she snatches from the sun ;
The sea's a thief, whose liquid surge resolves
The moon into salt tears ; the earth's a thief,
That feeds and breeds by a composture stolen

> From general excrement; each thing's a thief:
> The laws, your curb and whip, in their rough power
> Have uncheck'd theft. Love not yourselves: away,
> Rob one another . . . (Act IV, 3, 438 ff.).

Von der alles beherrschenden raubsucht im allgemeinen, und von dem gegenseitigen diebstahl der elemente im besonderen spricht auch einer der schlechten schuldner Crasys, der höfling Rufflit: *All things rob another: Churches poule the People, Princes pill the Church; Minions draw from Princes, Mistresses suck Minions, and the Pox undoes Mistresses; Physitians plague their Patients; Orators their Clients; Courtiers their Suitors, and the Devill all. The water robs the earth, earth choakes the water: fire burns ayre, ayre still consumes the fire.*

> *Since Elements themselves do rob each other,*
> *And Phoebe for her light doth rob her Brother,*
> *What ist in man, one man to rob another*
> (Act IV; vol. I p. 341).

Im übrigen hat freilich der unternehmungslustige Crasy, eine echte lustspielfigur, mit dem tragischen menschenhasser nichts gemein. Er zieht sich keineswegs in die einsamkeit zurück, sondern lässt kein mittel unversucht mit hülfe verschiedener verkleidungen wieder in den besitz seines geldes zu gelangen, und zugleich die höflinge, die ihm sein leichtfertiges weib völlig verderben wollen, derb zu züchtigen. Bei diesem bestreben wird er getreulich unterstützt von dem als frau vermummten, sich für eine reiche wittwe ausgebenden Jeremy, der von Crasy selbst erst in der höchst drastischen enthüllungsscene erkannt wird. Es ist viel leben in dem stück, man interessiert sich für das gewagte intriguenspiel des von seiner umgebung so schnöde behandelten Crasy; für das moralische niveau der komödie aber ist der umstand bezeichnend, dass Josina, die zu jedem ausserehelichen liebesabenteuer mit tausend freuden bereite frau Crasys, von ihm schliesslich doch wieder in gnaden aufgenommen wird. Wie er die maske abwirft, versichert sie ihm mit grösster dreistigkeit, dass sie ihn von anfang an in seiner verkleidung erkannt habe — eine überraschende schlusswendung, die die oberflächliche, geistlose Josina einer nicht minder treulosen, aber viel leidenschaftlicheren und schlaueren vorgängerin verdankt, der auf den spuren der Matrone von Ephesus wandelnden Cynthia in Chapmans schauspiel « *The Widow's Tears* » (vgl. QSt. II p. 66).

In « The Court Beggar » (aufgeführt 1632) besprechen Lady Strangelove und ihre zofe Philomel die für diese in betracht kommenden freier in ähnlicher weise wie Portia und Nerissa die freier der herrin (vgl. Act III, vol. I p. 226 und Merch. I, 2).

Die grosse rede, welche Lord Letoy in « The Antipodes » (aufgeführt 1638) an seine schauspieler hält (Act II sc. 2; vol. III p.

259f.), ist schon öfters mit Hamlets vorschriften für seine schauspieler verglichen worden, mit gutem grund. Besonders bemerkenswerth ist, dass auch Letoy davor warnt, den text des dichters durch willkürliche, possenhafte interpolationen zu entstellen. Dabei ist Letoy aber doch sehr stolz auf seine truppe, er sagt von ihren mitgliedern :

These lads can act the Emperors lives all over,
And Shakespeares Chronicled histories to boot
(I, 5 p. 246),

vgl. CP p. 225.

Der alte wucherer Quicksands, der seine schöne junge frau überreden will, sich das gesicht schwarz färben zu lassen, um sie den nachstellungen der männer zu entziehen, sucht sie damit zu trösten, dass ihre entstellung ja nur eine zeitweilige sein würde :

This alters not thy beauty,
Though, for a time, obscures it from our eyes.
Thou maist be, while at pleasure, like the Sun ;
Thou dost but case thy splendour in a cloud,
To make the beam more precious in it shines.
In stormy troubled weather no Sun's seen.....
But let the roaring tempest once be over,
Shine out again and spare not
(« The English Moor » gedr. 1659, Act III sc. 1 ; vol. II p. 38).

Desselben bildes hatte sich Sh.'s prinz Heinrich bedient für seine ihn zeitweilig in verruf bringende lebensweise :

Yet herein will I imitate the sun,
Who doth permit the base contagious clouds
To smother up his beauty from the world,
That, when he please again to be himself,
Being wanted, he may more be wondered at,
By breaking through the foul and ugly mists
Of vapours that did seem to strangle him
(H4A Act I sc. 2 ; v. 221ff).

Eine parallele zu einer bekannten Hamlet-stelle (II, 2) liefern folgende worte der Phillis :

But my honor
(If a poor wench may speak so) is so crack'd
Within the ring, as 'twill be hardly solder'd
By any art.. (Ib. Act IV sc. 4 ; vol. II p. 59).

In der romantischen komödie « The Love-sick Court » (gedr. 1658) erkennen wir eine der zahlreichen nachfolgerinnen der amme Juliens in der nicht weniger wortreichen alten Garrula. Auffällig wird die nachahmung des berühmten musters in der scene, in

welcher Garrula zu der prinzessin Eudyna kommt mit einer grossen, die freier der prinzessin betreffenden neuigkeit, und vor lauter klagen über ihre den dienst versagende zunge und allerlei abschweifungen keine zeit findet die botschaft auszurichten (Act I sc. 2; vol. II p. 98f.; vgl. RJ II, 5).

Dass sich in dem handlungsreichen drama « The Queen's Exchange « (gedr. 1657) übereinstimmungen mit Lear und Macbeth erkennen lassen, hat schon Ward (III p. 129 anm. 4) ohne näheres eingehen angedeutet. In der that vertritt Anthynus, der ältere, tugendhafte sohn Segberts, zwei gestalten der Lear-tragödie. Segbert wird von seiner undankbaren königin verbannt, weil er sich ihrer vermählung mit einem fremden fürsten widersetzt. Beim abschiednehmen fragt er seine kinder, ob er ihnen ein liebevoller vater gewesen sei. Zuerst wendet er sich an seinen jüngeren sohn Offa, der seine güte nicht genug rühmen kann, dann an seine tochter Mildred, und schliesslich an Anthynus, der sich im gegensatz zu dem wortreichen Offa zurückhaltend äussert, weil er nicht schmeicheln will; seine thaten sollen für ihn sprechen. So weit geht die ähnlichkeit des Anthynus mit Sh.'s Cordelia — im weiteren verlauf des dramas vertritt er Edgar, den guten sohn Glosters, während Offa die rolle des bösewichts Edmund spielt. Wie dieser sucht auch Offa seinem vater misstrauen gegen den bruder einzuflössen, obschon er selbst dem ihn gegen recht und billigkeit bevorzugenden vater nach dem leben trachtet. Anthynus aber bleibt dem in die feindliche fremde hinausgestossenen greise treu zur seite, und sucht ihn zu beschützen wie Edgar die schritte des geblendeten Gloster leitet.

Auch die Macbeth-nachahmung ist an die gestalt des Anthynus geknüpft: wie Macbeth bei den hexen die künftigen könige Schottlands aus dem blute Banquos sieht, hat Anthynus eine vision von den früheren königen des westsächsischen reiches, deren letzter ihn als seinen nachfolger bezeichnet (Act III p. 505).

« *The ill-used Queen Eulalia, for whom again Shakespearean prototypes might be discoverable* » — mit dieser bemerkung über den charakter der leidvollen heldin des dramas « The Queen and Concubine » (gedr. 1659) hat sich Ward auch in der zweiten auflage seines werkes begnügt (vol. III p. 130). Hätte er meine Quellenstudien, auf die er sich ja so oft bezieht [1], genauer durchgesehen, so würde er

[1]) Ward hat meine quellenforschenden arbeiten, wie gesagt, sehr oft berücksichtigt, aber doch in einer merkwürdig systemlosen weise. Ein besonders auffälliges beispiel bieten seine notizen über das drama « The Noble Soldier». Bei der ersten flüchtigen erwähnung (II p. 423 anm. 2) gedenkt er im anschluss an meine mittheilungen der historischen grundlage des stückes, bei der zweiten ausführlicheren besprechung des dramas aber (ib. p. 549f.) hat er kein wort gesagt von diesem quellenfund, der doch den von ihm angedeuteten hypothesen Fleays gegenüber von wichtigkeit ist.

gefunden haben, dass Brome die anregung zur schöpfung dieser rührenden gestalt von demselben mann erhielt, mit dessen stoff Sh. seine herrliche Hermione gebildet hat — von dem « Homer der weiber », wie Nash gesagt hatte, dem novellisten Robert Greene (vgl. QSt. II p. 209ff.). Hinsichtlich der Sh.-anklänge dieses stückes kann ich nur das a. a. o. gesagte wiederholen : an Sh. werden wir im dialog sehr selten, häufiger durch einige der von Brome neueingeführten nebengestalten erinnert. Bei Andrea, dem treuen narren der königin Eulalia, welcher der geliebten herrin ins elend folgt, denken wir an Lears narren, bei dem seine reden mit lateinischen floskeln schmückenden dorfpfarrer an Holofernes, bei den drolligen, hin und wieder die worte missbrauchenden dorfweisen Lollio und Poggio an die unsterbliche gruppe des Dogberry. Dass auch Brome bei diesen einschaltungen Sh.-erinnerungen im kopf hatte, ist mir recht wahrscheinlich, beweisen lässt es sich nicht ; auffällige wort- und gedanken-anklänge habe ich — von einem Hamlet-echo abgesehen — nicht bemerkt (vgl. l. c. p. 218). Faust hat ausserdem mit recht darauf aufmerksam gemacht, dass die ersten worte des dramas an die ersten verse Richards III anklingen [1].

V. THOMAS RANDOLPH.

Ausgabe :

Poetical and Dramatic Works, now first collected and edited by W. Carew Hazlitt. In 2 vols. London, 1875.

Der früh verstorbene THOMAS RANDOLPH gehörte zu der dichterischen gefolgschaft Ben Jonsons, der ihn als einen seiner « söhne » adoptiert hatte. In dem gedicht, in dem sich Randolph für diese ehre bedankt, « *A Gratulatory to Master Ben. Johnson, for his adopting him to be his son* », erklärt er :

And, to say truth, that which is best in me
May call you father ; 'twas begot by thee (p. 538).

Ihm habe er einen funken des Prometheischen feuers gestohlen, denn so wenig es ein diebstahl sei dem reichen Peru gold, oder dem garten des Alcinous einen zweig zu rauben, ebenso wenig sei es unrecht, ihm dichter-flammen zu entwenden. Ausser diesen schö-

[1]) In seiner abhandlung « Richard Brome » (Halle 1887), p. 100. Von den übrigen Sh.-reminiscenzen, die Faust in anderen dramen Bromes erkennen will (vgl. pp. 52 f., 68 ff., 88), scheint mir nur die ähnlichkeit mit den versen des theaterkönigs im Hamlet beachtenswerth (s. p. 70).

nen, echt klingenden versen haben wir noch zwei gedichte Randolphs, « *An Answer to Master Ben. Jonson's Ode, to persuade him not to leave the Stage* (p. 581ff.) und « *An Eclogue to Master Jonson* » (p. 605ff.), die sein vertrautes verhältniss zu dem alten dichter beleuchten und den ruhm Jonsons verkünden. Shakespeare hingegen ist in keinem der unzweifelhaften echten dramen und gedichte Randolphs genannt.

Einen anderen eindruck erhalten wir, wenn wir uns in die betrachtung der Randolph'schen dramen vertiefen. Sie sind die arbeiten eines begabten akademikers, der nicht nur die klassiker, sondern auch die schöne litteratur seines vaterlandes, namentlich die dramatische dichtung, genau kennt : auf schritt und tritt werden wir in ihnen an motive älterer dramatiker erinnert. Die vorbildliche wirkung des gelehrten Jonson kommt namentlich in den für ein akademisches publikum bestimmten dramatischen scherzen zur geltung ; in seinen grösseren romantischen schauspielen aber finden wir nicht weniger häufige und nicht minder deutliche beweise dafür, dass er auch in Sh.'s dichtergarten heimisch war.

In der witzigen verkündung einer extrem hedonistischen weltanschauung, die in dem einakter « ARISTIPPUS, OR THE JOVIALL PHILOSOPHER » (gedr. 1630) enthalten ist, klingt uns schon aus dem « *Praeludium* » ein ton entgegen, der auch in einem prolog Sh.'s angeschlagen worden war. Der prolog führt sich ein mit den worten :

Be not deceiv'd, I have no bended knees.....
I come, an armed Prologue : arm'd with Arts.... (p. 3) —

wie der mit wirklichen waffen geschmückte prologist von Troil. gesagt hatte : *Hither am I come A prologue arm'd, but not in confidence...* (v. 22) [1]. Innerhalb des stückes selbst scheint der lebenslustige philosoph Aristippus für die vorlesung über die unvergleichlichen wirkungen des sekts stark das kollegienheft eines berühmten vorgängers benutzt zu haben, sätze wie : *Sack is the life, soul, and spirits of a man — the fire which Prometheus stole, not from Jove's kitchen, but his wine-cellar, to increase the native heat and radical moisture, without which we are but drowsy dust or dead clay.... Do you think Alexander had ever conquered the world, if he had been sober ? He knew the force and valour of sack — that it was the best armour, the best encouragement.... so that I conclude all intelligence, intellect, and understanding to be the invention of sack and a light head* (p. 16ff.) — diese und andere sätze seines vortrags variieren ohne wörtliche anleihen die gedanken, die Sir John Falstaff in seiner grossen lobrede auf den *sherris-sack* virtuos entwickelt hatte (H4B IV, 3).

[1]) Vor Sh. hatte Jonson einen gewaffneten prolog auftreten lassen und Marston *an armed Epilogue*, cf. Boyle, ESt. XXX p. 29f.

Das an verwicklungen allzu reiche drama « THE JEALOUS LOVERS » (gedr. 1632) berührt einen fast wie eine parodie auf das romantische drama der zeit überhaupt. Fünf akte lang quält uns der dichter mit den künstlich ersonnenen schmerzen des blind eifersüchtigen Tyndarus und der ebenso verblendet eifersüchtigen Techmessa, denen als schuldlose opfer dieser leidenschaft, als idealbilder treuer, verzeihender liebe Pamphilus und Evadne gegenüberstehen — und schliesslich bekommen wir zu hören, dass die ganze marter umsonst war, weil Tyndarus der bruder der Evadne und Techmessa die schwester des Pamphilus ist. Im handumdrehen werden dann Tyndarus und Techmessa und Pamphilus und Evadne vermählt. Aus diesem, trotz realistischer einzelheiten, der wirklichkeit gänzlich entrückten phantasiespiel des jungen akademikers treten uns zwei gestalten entgegen, die uns aus der bühnenwelt Sh.'s bekannt sind.

Die grausame Dipsas, die gattin des Chremylus und die mutter der Techmessa, verfolgt die auch für ihre tochter geltende Evadne, welche in wahrheit die Chremylus anvertraute tochter eines freundes ist, mit unversöhnlichem hass, weil Evadnes schönheit ihre eigene tochter in den schatten stelle ; schliesslich sendet sie die arme in ein verrufenes haus, damit sie dort ihrer ehre beraubt werde (vgl. I4 ; III 1f.). Diese furie stammt aus dem « *Pericles* » : auch Dionyza von Tarsus trachtet ihrer schönen pflegetochter Marina nach dem leben, weil sie in ihr die gefährlichste nebenbuhlerin ihrer eigenen tochter erkennt (vgl. Act IV Prol. und sc. 1 und 3).

Noch auffälliger ist die Sh.-ähnlichkeit der zweiten gestalt, die schon öfters bemerkt worden ist (cf. Works p. 138, CP p. 187). Um die treue der Evadne und des Pamphilus noch auf eine letzte, entscheidende probe zu stellen, lassen sich Tyndarus und Techmessa für tot ausgeben. Ein todengräber kommt — und mit dem auftreten dieser gestalt fühlte sich Randolph unwiderstehlich in den kreis des meisters gezogen : wie Sh.'s Hamlet, nimmt auch der todengräber Randolphs verschiedene schädel auf, vergleicht ihre gegenwart mit ihrer vergangenheit und philosophiert über die unerbittlichkeit des todes, dem alles lebende verfällt. Die schädel eines hauptmanns, eines dichters und einer putzsüchtigen weltdame liefern ihm den stoff für seine betrachtungen, die er schliesst mit den worten :

Paint, ladies, while you live, and plaister fair ;
But when the house is fallen, tis past repair (IV 3 ; p. 141) —

wie eine der letzten bemerkungen Hamlets, bevor er den schädel Yoricks niederlegt, lautet : *Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come* (V, 1). Die ganze scene ist voll Haml.-erinnerungen, der viel wortreichere todengräber bleibt immer in der nähe der meditationen des prinzen, ohne sie wortgetreu zu wiederholen.

Ausserdem ist in der komplizierten handlung des Randolph'schen stückes nebensächlich ein motiv verwendet, auf dem eines der romantischen dramen Sh.'s beruht. Der eifersüchtige Tyndarus veranlasst selbst den jungen Asotus die tugend der Evadne in versuchung zu führen [1]; die jungfrau weist den tölpel entrüstet zurück, aber es gelingt ihm, ihr einen als ohrring gefassten diamant zu stehlen und mit diesem kleinod Tyndarus von ihrer treulosigkeit zu überzeugen. Das motiv ist aber nicht weiter ausgeführt, der nach immer neuen verwicklungen suchende autor hat diese episode schon in einer scene des nächsten aktes (II, 8) schnell zum abschluss gebracht durch ein geständniss des eingeschüchterten Asotus: *I acknowledge, That striving with felonious intent, To steal a kiss or two from your sweet lips, From your sweet ear I stole a ring away* (p. 103). Posthumus, der leichtsinnig die ehre seiner gattin zum gegenstand einer wette macht, der hinterlistige Iachimo, der ein armband der Imogen stiehlt und dem Posthumus gegenüber als einen beweis ihrer hingabe verwerthet, der blinde zorn des gatten, das schliessliche geständniss des verleumders — dass wir in Randolphs intrigue eine flüchtige kopie dieser hauptmotive des Cymbeline zu erkennen haben, ist wohl nicht zu bezweifeln. — Auch der einfall, den jungen Asotus zur belustigung der buhlerin Phryne in der maske Oberons, des königs der feen, auftreten zu lassen (cf. III, sc. 5 und 7), führt unsere gedanken zu Sh., obwohl der elfenfürst inzwischen (1611) auch in einem maskenspiel Ben Jonsons über die bühne gegangen war.

Auf wort-echos aus RJ, R3 und Ant. ist CP p. 187f. hingewiesen. Ausserdem wird man noch beachten, dass der monolog des Tyndarus beim anblick der Evadne, die er töten will, eine der zahlreichen wiederholungen des gedankens enthält, den Hamlet beim anblick des betenden Claudius ausgesprochen hatte:

Stay yet, too forward steel:
Take her encircled in her stallion's arms,
And kill two sins together. Let'em be
At hell to bear the punishment of lust,
Ere it be fully acted (III, 9; p. 128) —

vgl. Haml. III, 3, 88ff.: *Up, sword; and know thou a more horrid hent* etc.

In dem erst nach dem frühen tod Randolphs, 1638 gedruckten schäferspiel « Amyntas; or, The Impossible Dowry » wird die nymphe Laurinda von den zwei schäfern Alexis und Damon umworben, während sich Amaryllis in hoffnungsloser liebe für den sie

[1]) Die betreffende scene ist in dem unkritischen Hazlitt'schen neudruck dadurch verdorben, dass die ausschlaggebenden worte des Tyndarus dem Ballio zugetheilt sind. Die verse: *Could you now, But pull the maiden-blossoms of a rose* bis *and live yours* enthalten ja den schändlichen vorschlag des eifersüchtigen narren (cf. Act I sc. 6; p. 80).

schroff abweisenden Damon verzehrt (vgl. II, 4, p. 303f.; IV, 5, p. 337 ff.). Schon Hazlitt hat bemerkt, dass die sich zwischen Amaryllis und Damon abspielenden scenen an Mids. erinnern: an Helenas vergebliche liebe für Demetrius; wie dieser, lässt sich auch Randolphs Damon schliesslich erweichen (IV, 9; p. 351).[1]. In sehr geschickter, origineller weise hat sich Randolph auch das elfenmotiv des Sh.'schen märchenspieles zu eigen gemacht — auch bei ihm erscheinen elfen, aber es sind keine echten geister, sondern übermüthige knaben, die unter der führung des als Oberon verkleideten Dorylas den obstgarten des einfältigen Jocastus plündern (III, 4; p. 325ff.). Die art und weise, wie Dorylas diesen leichtgläubigen schäfer übertölpelt und ihm als lohn dafür, dass er den diebischen elfen seinen garten als tanzplatz einräumt, durch umhängen einer hammelglocke die ritterschaft des feenreiches verleiht, ist eine scherzhafte variante der viel schmerzlicheren täuschung Dappers, der in Jonson's « Alchemist » von den schelmen Subtle und Face zu einem neffen der Fairy Queen befördert wurde (cf. Alch. I 1; III 2). An die bestrafung Falstaff's in Wiv., an die Ward (III 136) durch dieses komische intermezzo erinnert wurde, können wir nur in dem augenblick denken, in welchem der die vorgeblichen elfen als äpfeldiebe entlarvende diener des Jocastus, Bromius, von ihnen umringt und gezwickt wird (p. 328), denn Jocastus selbst wird nicht gestraft, sondern belohnt[2].

[1]) Wahrscheinlicher ist mir jedoch, dass wir Randolph's unmittelbare vorbilder für dieses paar nicht bei Sh. zu suchen haben, sondern in der berühmten italienischen Pastorale, deren einfluss auch in Fletcher's « Faithful Shepherdess » zu erkennen ist (vgl. QSt. I p. 39) — in Guarinis « Pastor Fido ». Des Italieners Dorinda ist ebenso verliebt wie Amaryllis und sein Silvio ebenso spröde, wie Damon, und die wandlung des widerspenstigen, seine reue, wird in beiden dramen dadurch herbeigeführt, dass er das ihn liebende mädchen verwundet. Nur ist Damon viel brutaler als Silvio: er schlägt Amaryllis im zorn, während dieser die in eine wolfshaut gehüllte Dorinda auf der jagd aus versehen verletzt (PF. Act IV sc. 8f.). Andrerseits fehlt bei Guarini das motiv, dass Silvio eine andere liebt wie Demetrius Hermia und Damon Laurinda. Randolph ist eklektisch verfahren.

[2]) Ward (l. c. anm. 1) bemerkt ausserdem: *The mad Amyntas' delusion (III 3) that Mopsus is a dog.... was doubtless suggested by a well-known passage in « King Lear »*, wobei er an Lear's klage: *The little dogs and all, Tray, Blanch, and Sweet-heart, see, they bark at me* (III 6, 65 f.) gedacht haben wird. Mit den worten der liebeskranken Amaryllis: *Come, Urania; Let's sit together like to marble monuments Of ever-weeping misery* (II 4, p. 303) vergleichen wir Violas selbstschilderung: *She sat like patience on a monument, Smiling at grief* (TwN. II 4, 117f.). — In Randolph's dramatischer charaktersammlung « The Muses' Looking-Glass » (gedr. 1638) ist nur eine wörtliche übereinstimmung mit Merch. bemerkt worden (vgl. Works p. 254; Furness Merch. IV 1, 417ff., wo Randolph's verwendung dieser volkstümlichen redensart jedoch nicht verzeichnet ist).

Trotz dieser zahlreichen Sh.-erinnerungen ist in keinem der unzweifelhaft echten dramen Randolph's Sh. selbst, oder, von dem aller welt bekannten Oberon abgesehen, eine seiner gestalten mit namen genannt. Diese lücke würde in reichlichem maasse durch eine ihm nicht ohne widerspruch zugeschriebene komödie ausgefüllt werden, durch eine sehr freie, englischen verhältnissen angepasste bearbeitung des Aristophanischen Plutos, betitelt « Πλουτοφθαλμία Πλουτογαμία. *A Pleasant Comedie, Entituled Hey for Honesty, Down with Knavery* », gedr. erst viele jahre nach dem tode unseres dichters, 1651. Dass dieses sehr lesenswerthe werk in seiner uns vorliegenden gestalt nicht von dem 1635 verstorbenen Randolph herrühren kann, wird ebenso einfach wie schlagend bewiesen durch Merkurs anspielung auf die niederlage der Royalisten bei Marston Moor im jahre 1644 (V 1 ; p. 478). Andrerseits harmoniert der ganze stil dieser scharf satirischen, mit konfessionellen elementen durchsetzten, antipuritanischen komödie trefflich mit den dramatischen scherzen und charakterskizzen Randolphs, und bei einer genaueren prüfung ergeben sich einem so viele merkwürdige übereinstimmungen in den anspielungen, dass man immer wieder zu der meinung geführt wird, dass die bemerkung auf dem titelblatt der editio princeps : *Translated out of Aristophanes his Plutus, by Tho. Randolph. Augmented and Published by F. J.* doch den sachverhalt richtig angegeben hat.

Auch die erwähnung Sh.'s ist ganz auf den ton gestimmt, der im kreise Ben Jonsons, unter gelehrten leuten, gern angeschlagen wurde, wenn sie auf den grossen volkstümlichen dramatiker zu reden kamen. Sie deutet in einer nichts weniger als respektsvollen weise an, dass Sh. seine dramen geschrieben habe um geld zu verdienen. Chremylus entwickelt dem Plutus den gedanken, dass im grund genommen e r, der gott des reichthums, der herrscher der welt sei :

> Did not Will Summers break his wind for thee ?
> And S h a k e s p e a r e therefore write his comedy ?
> All things acknowledge thy vast power divine.....(I 1; p. 397).

Will Summers, der hofnarr Heinrichs VIII, und Sh. sind sich hier als gegensätze gegenübergestellt, als tiefster und höchster ton der geistigen skala, ohne kränkende absicht, obwohl ein verehrer des dichters diese fatale nachbarschaft doch vermieden haben würde.

Von Sh.'s gestalten sind genannt : Sir John Oldcastle i. e. Falstaff, ein interessanter beweis dafür, wie lange der ursprüngliche name des feisten schlemmers im gedächtniss der nachwelt haften blieb (vgl. Works p. 447) [1] , der geist in Hamlet (p. 414) und Peri-

[1]) Carion sagt : *The sink is paved with the rich rubies and incomparable carbuncles of Sir John Oldcastle's nose* (IV 1 l. c.). Bei Shakespeare ist aber nicht Falstaff's, sondern Bardolph's leuchtende nase die zielscheibe des spot-

cles, *Prince of Tyre* (p. 421). Ausser diesen in CP p. 293 und FA p. 120 angeführten stellen ist noch eine erwähnung der rekruten Falstaffs bemerkenswerth. Higgen, der anführer der bettler, feuert seine truppen vor der schlacht an :

> My brave comrades, knights of the tatter'd fleece,
> Like Falstaff's regiment, you have one shirt among you
> (III 1 ; p. 434).

Bei Sh. ist übrigens von dieser mangelhaftigkeit der ausrüstung der rekruten Falstaffs bei ihrer vorstellung (H4B III 2) nicht die rede.

Der pfarrer Dicaeus, ein mitglied des anglikanischen klerus, von dem dieses dramatische zeitbild ein sehr ungeschmeicheltes konterfei bietet, sagt : *Last night I laughed in my sleep. The queen of fairies tickled my nose with a tithe-pig's tail. I dreamt of another benefiee, and see how it comes about !* (II 6 ; p. 425). Der würdige pfarrherr hat sich da einige verse aus Mercutios köstlicher schilderung der Queen Mab angeeignet :

> And sometime comes she with a tithe-pig's tail
> Tickling a parson's nose as a' lies asleep
> Then dreams he of another benefice (RJ I 4, 79ff.).

Endlich bekunden sich die bauern Lackland, Clodpole und Stiff als gelehrige schüler Dogberrys, indem sie mit den ***hard words*** ein ähnliches grausames spiel treiben wie er (II 1 ; 5 ; 6) [1] .

tes seiner genossen. Weil Falstaff selbst in unserem stück auch noch genannt ist (s. oben), will Fleay annehmen, dass mit dem rothnasigen Sir John Oldcastle nicht dieser, sondern der trinklustige priester Sir John in « The Merry Devil of Edmonton » gemeint sei (BCh. II 313f.). Das wäre ja ganz hübsch und Fleay hätte zur stütze seiner annahme allenfalls noch darauf hinweisen können, dass sich in « Hey for Honesty » eine ganz deutliche anspielung auf den lustigen teufel von Edmonton findet (II 3 p. 412), aber seine hypothese ist doch eine höchst unsichere, denn in den uns überlieferten drucken heisst der priester eben nicht Sir John Oldcastle, sondern einfach Sir John, wie die priester und pfarrer meistens nur mit ihrem vornamen bezeichnet werden.

1) Eine mir nicht bekannte lateinische komödie, betitelt « Cornelianum Dolium » (gedr. 1638), welche auf grund der initialen T.R. Randolph zugetheilt worden ist, enthält nach CP p. 224 eine anspielung auf Venus und Adonis. Die dichtung wird als *petulans satis liber* bezeichnet.

VI. JAMES SHIRLEY.

Ausgabe :

Dramatic Works and Poems, now first collected, with Notes by W. Gifford and Alexander Dyce. In 6 vols. London 1833.

Die gestalt James Shirley's besitzt für den freund der englischen litteratur ein gewisses pathetisches interesse — ist er doch der letzte bedeutende dramatiker vor dem zusammenbruch der bühne, von dem auch seine existenz noch getroffen wurde : in verschiedenen widmungen und prologen hat er über den seine kunst vernichtenden wandel der zeiten geklagt. Die götter der während seines lebens gewaltsam zum abschluss gebrachten epoche der dramatischen dichtung hatte er noch von angesicht zu angesicht sehen können : er war zwanzig jahre alt gewesen als Shakespeare starb, vierzig beim tode Ben Jonsons. Dass er in ihren werken für seine kunst viel gelernt hatte, lässt sich in seiner dichtung oft erkennen, und er selbst hat ihnen gegenüber auch nicht mit seinem lob gekargt, wobei er freilich für Jonson mehr und kräftigere worte gefunden hat als für Shakespeare. Der gelehrte dichter des Alchemisten ist auch für Shirley « unser anerkannter meister » [1], der unsterbliche Jonson [2] ; als Jonson seine leier aufnahm, liess Apollo die laute sinken und erkannte beschämt, dass dem gott der harmonie ein nebenbuhler erstanden war [3]. Diese lobsprüche haben den vollen klang der gegenwart, Jonson war und blieb für Shirley eine lebende kraft — Shakespeare's wirken ist hingegen entschieden in die vergangenheit gerückt, von ihm heisst es viel gedämpfter : einst habe seine fröhlichkeit die langeweile verscheucht, und wenn er auf dem kothurn einhergeschritten sei, habe er selbst den kummer lächeln lassen und so liebliche wunden geschlagen, dass man nicht müde wurde, sie bluten zu sehen. [4]

Nichtsdestoweniger stand Shirley seiner ganzen begabung nach dem weichen, romantischen Shakespeare viel näher als dem harten, klassicistischen Jonson. Davon können wir uns in jedem seiner

[1]) 1630, in der widmung von « The Grateful Servant » an Francis Earl of Rutland (Works II 3). Ward's bemerkung über dieses drama : *It was worthy of being dedicated to Jonson* (III 105) ist unrichtig, er hat wohl die Jonson geltenden worte der widmung im gedächtniss gehabt.

[2]) 1631, in « Love's Cruelty », einem am hofe des herzogs von Ferrara sich abspielenden stück. Hippolito verspricht der von dem herzog begehrten Eubella maskenspiele in versen, aus denen die seele des unsterblichen englischen Jonson sprechen werde (Act II sc. 2 ; Works II p. 213).

[3]) 1642, in dem prolog von « The Sisters » (Works V 357).

[4]) Ib. p. 356.

dramen überzeugen : ebenso deutlich empfinden wir aber auch immer wieder, dass zwischen Shakespeare und Shirley der mann steht, dessen in demselben prolog neben Shakespeare und Jonson mit für uns hyperbolisch klingenden worten gedacht ist — der liebling der Musen und Apollos, die wonne des haines, der mann mit dem lorbeergekrönten haupt, dessen geist das wunder der zeit war und jetzt noch ihr vorbild sei — John Fletcher[1]. Das effecte aller art bietende, hochromantische und lüsterne drama Fletchers hat auch ihn bezaubert, hat auch seinen blick für die von der natur gebotene und von der echten kunst geforderte wahrheit getrübt. Wunderschöne gedanken und worte bieten sich ihm, aber er verschwendet sie, es kommt ihm nicht darauf an, sie von menschen aussprechen zu lassen, mit deren wesen sie in unversöhnlichem widerspruch stehen. Was kann es weicheres, rührenderes geben als Montaltos Klage :

The thought of her will kill me
With as much silence as I go to sleep ;
I only shall bleed inward, and my life
Remove itself like a fair apparition,
That vanishes to the eye, and with less noise
Than a calm summer's evening
(« The Royal Master » Act III sc. 2 ; vol. IV p. 137),

feineres als Cornari's wiedergabe des vergleiches « rein wie schnee » :

Thou art chaste
As the white down of heaven, whose feathers play
Upon the wings of a cold winter's gale,
Trembling with fear to touch the impurer earth
(« The Gentleman of Venice » Act IV sc. 1 ; vol. V p. 56)?

Aber Montalto ist ein kalter, gewissenloser intrigant, dessen ehrgeiz auch den guten ruf der von ihm begehrten frau befleckt, und der so zart sprechende Cornari besitzt die rohheit und ehrlosigkeit, Claudiana, seine treue gattin, trotz ihres widerstrebens und ihrer empörung, einem anderen manne in die arme zu stossen, damit sie ihm mit diesem fremdling den heissersehnten erben erzeuge. So ist, wie bei Fletcher, auch bei Shirley die wahrheit oft der wirkung, dem augenblicklichen einfall des hastigen dramaturgen geopfert.

Überblicken wir das sehr reichhaltige dramatische lebenswerk Shirley's, so haben wir allerdings nicht die empfindung, dass er uns viel des neuen geschenkt hat. Die meisten seiner gestalten kommen uns bekannt vor, seine charakterzeichnung ist eine gewandte, aber flüchtige ; sie zeigt uns flott entworfene umrisse,

[1]) Cf. ib. p. 357.

aber es fehlt die feinere ausführung, der persönliche reiz. Wir vermissen die dichterblitze, die uns die tiefen der menschlichen seele beleuchten sollen. Dass wir auch durch die handlung seiner dramen oft an ähnliche verwickelungen älterer stücke erinnert werden, ist bei seiner epigonenstellung, bei dem reichthum der ihm vorliegenden dramatischen dichtung Englands höchst begreiflich — wir müssen im gegentheil die bemerkenswerthe unabhängigkeit anerkennen, die er sich in seiner technik der menge seiner berühmten und von ihm bewunderten muster gegenüber bewahrt hat. Oft tauchen bekannte motive auf, aber er weiss ihnen zumeist eine neue wendung zu geben, sodass seine kritiker nur selten das unerfreuliche recht haben, von einer aufdringlichen nachahmung, von einem plagiat zu sprechen.

Auch Shakespeare gegenüber kommt diese selbstständigkeit Shirley's zur geltung. So oft er sich auch unvermeidlicher weise den wegen des meisters nähert — nur ganz ausnahmsweise gestattet er sich ein lässliches, bequemes weitergehen auf der von jenem vorgezeichneten bahn. In den meisten fällen handelt es sich nur um eine berührung, um eine flüchtige ähnlichkeit, die man gern festhält, ohne immer gleich an eine entlehnung denken zu wollen. Die folgende zusammenstellung solcher ähnlichkeiten schliesst sich der chronologie der Shirley'schen dramen an.

I. « Love Tricks » (lic. 1625) :

Antonio. Oh the power of dotage,
That, like an inundation, doth overcome
The little world of man, drown all his reason...
(IV 1 ; vol. I, p. 62),

wie von Lear gesagt ist : [*He*] *strives in* his little world of man *to outscorn The to-and-fro-conflicting wind and rain* (III 1, 10). — Über eine fragliche RJ-parodie dieses stücks vgl. ib. pp. 43, 57 ; FA p. 106.

II. « The Witty Fair One » (lic. 1628) :

Sir Nicholas Treedle. *Where's* Mar-text, *my chaplain?* (II 1 ; vol. I p. 292) — Sir Oliver Martext hiess auch der vikar in As. — Wortechos aus Hamlet haben wir vielleicht in Clare's bezeichnung des superklugen Brains mit : *old truepenny* (II 2 ; ib. 305 ; vgl. Haml. I 5, 150), und in Aimwell's bemerkung über seinen rivalen Treedle : *He speaks words, but no matter* (II 2 ; ib. 306 ; vgl. Haml. II 2, 95) zu erkennen.

III. « The Wedding » (gedr. 1629) :

Wie Ophelia dem prinzen Hamlet (III 1), bringt die von ihrem bräutigam Beauford verschmähte Gratiana ihm seine geschenke zurück mit ähnlicher motivierung :

Grat. All that is left of yours, this cabinet
Delivers back to your possession ;

> There's every jewel you bestowed upon me,
> The pledges once of love.......
> They are not mine, since I have lost the opinion
> Of what I was...... (III 1; vol. I 401). —

Ihr über ihr verschwinden trostloser vater klagt dem ihn tröstenden arzt: *To the mind you can Apply no salutary medicine* (V 1; ib. p. 438), vgl. Macb. V 3, 40 und ESt. XVIII p. 133. — Ausserdem werden wir durch das duell der beiden feiglinge, des feisten Lodam und des mageren Rawbone (IV 3; ib. p. 421 ff.), an die unfreiwilligen duellanten Viola und Aguecheek (TwN. III 4) erinnert, aber Shirley hat dieses immer auf die lachlust des publikums wirkende thema dadurch variiert, dass für Rawbone sein diener eintritt, wodurch Lodam zur schimpflichsten unterwerfung gezwungen wird.

IV. « The Grateful Servant » (lic. 1629):

Foscari küsst den brief, den er seiner geliebten Cleona senden will:

> A kiss, and then 'tis seal'd! this she would know
> Better than the impression, which I made
> With the rude signet; 'tis the same she left
> Upon my lip, when I departed from her,
> And I have kept it warm still with my breath (I 2; vol. II 16),

wie Coriolanus der gattin Virgilia bei ihrem schmerzlichen wiedersehen im Volsker-lager beteuert hatte:

> Now, by the jealous queen of heaven, that kiss
> I carried from thee, dear; and my true lip
> Hath virgin'd it e'er since...... (V 3, 46)[1].

Die ähnlichkeiten mit TwN., die Ward (III 105[3]) in diesem drama erkennen möchte, beschränken sich darauf, dass Jacomo, der haushofmeister der Cleona, zu der gruppe der eingebildeten *stewards* gehört, an deren spitze Malvolio steht, und dass Leonora die verkleidung eines pagen angenommen hat. Alle anderen umstände sind verschieden.

V. « The Traitor » (lic. 1631):

In diesem seinem tragischen meisterwerk hat Shirley der versuchung nicht widerstehen können, eines der dem gedächtniss

[1]) Ähnlich sagt in « The Coronation » (lic. 1635) Arcadius von dem kuss, den er der geliebten Polidora gegeben hat:

> Come, let me take the kiss I gave thee last;
> I am so confident of thee, no lip
> Has ravish'd it from thine (II 1; vol. III p. 474).

Diese verse hat schon Dyce mit der Cor.-stelle verglichen.

sich am tiefsten einprägenden motive Sh.'s zu verwerthen: das flehen des von todesangst ergriffenen Claudio, die schwester Isabella solle sein leben mit dem opfer ihrer ehre erkaufen (Meas. III 1). Alexander, der herzog von Florenz, ist in sinnlicher leidenschaft für Amidea, die schwester des edlen Sciarrha, entbrannt, aber es gelingt der jungfrau, dem jungen fürsten zum bewusstsein zu bringen, dass ihre schande auch die seinige sein würde; Alexander bereut: *I ask Forgiveness; in thy innocence I see My own deformity* (III 3; vol. II p. 144)[1]. Amidea selbst liebt Pisano, der sie treulos verlässt, um sich mit einer anderen zu vermählen; er wird jedoch auf dem weg zu seiner trauung von dem zornigen Sciarrha erschlagen. Durch diese blutige that verfällt der bruder dem gesetz: nur einen weg der rettung gibt es noch für ihn — Lorenzo, der hinterlistige günstling des jungen herzogs, der verräther, der um den fürsten selbst zu verderben, seine tugendhafte regung bekämpft und sein verlangen nach dem besitz Amideas neu gereizt hat, theilt dem gefangenen Sciarrha mit, er solle begnadigt werden, falls Amidea sich entschliessen würde, die geliebte des herzogs zu werden. In der folgenden scene hören wir dann zu unserem erstaunen, wie der hochsinnige Sciarrha, der sofort bereit gewesen war, den seine schwester versuchenden herzog zu töten (III 2), wirklich an Amidea die bitte des schwachen Claudio richtet:

I am
Thy brother, dying brother; if thou lov'st
Him, therefore, that for thee hath done so much;
Died his pale hands in blood, to revenge thee,
And in that murder wounded his own soul
Almost to death, consent to lose thy innocence...
(V 1; ib. p. 173).

Amidea widersteht sanfter, weiblicher, aber ebenso fest wie Isabella, bis Sciarrha stolz ausruft:

So valiant!
I will not interpose another syllable
To entreat your pity; say your prayers, and then
Thou'rt ripe to be translated from the earth,
To make a cherubin (ib. p. 174).

[1]) Die bekehrung eines wüstlings durch die vorstellungen einer tugendhaften frau ist eines der lieblingsmotive Shirleys. Aehnlich wie Amidea und der herzog stehen sich bei ihm noch Eubella und Hippolito (« Love's Cruelty » IV 2; vol. II 247 f.), Julietta und Lord Bonvile (« Hyde Park » V 1; ib. p. 527 ff.) und Lady Peregrine und Lord Fitzavarice (« The Example » III 1; vol. III p. 310 ff.) gegenüber. Alle diese scenen erscheinen uns wie variationen des Marina-Lysimachus motivs im Per. (IV6).

Er hatte nie die absicht gehabt, sich um diesen preis von ihr retten zu lassen, er war im gegentheil von anfang an fest entschlossen gewesen, sie zu töten, weil ihm Lorenzo gedroht hatte, Amidea würde nach seiner hinrichtung doch die beute des verführers werden. Sciarrha scheint die schwester, deren tugend sich dem herzog gegenüber bereits glänzend bewährt hatte, nur abermals in versuchung geführt zu haben um für ihre ermordung einen augenblick zu gewinnen, in dem sie durch einen neuen sieg ihrer reinheit dem himmel noch näher gerückt war! Und mit dieser einen täuschung des zuschauers oder lesers hat sich Shirley noch nicht zufrieden gegeben : im letzten augenblick erklärt sich Amidea bereit, dem herzog zu willen zu sein, wird von dem zornigen bruder erstochen und beteuert in ihren letzten worten, sie habe durch ihre scheinbare nachgiebigkeit nur zeit gewinnen wollen, um dem bruder die sünde des schwestermordes zu ersparen! Zu so künstlichen konstruktionen liess sich der dichter verleiten durch den wunsch ein lockendes fremdes motiv einzufügen, und durch das echt epigonenhafte bestreben, die einfache grosse katastrophe, zu welcher der ganze gang der handlung hindrängte — eine variation des Virginia motivs : der bruder tötet die schwester, um sie vor schande zu bewahren — mit allerlei neuen zuthaten zu versehen, die die starke wirkung der tragischen that doch nur schwächen konnten.

An berühmte Hamlet-stellen denken wir bei Amideas bitte, den herzog nicht so plötzlich aus seinem sündigen leben zu reissen :

> How will good men in this remembrance
> Abhor your cruelty, that send to hell
> One with the weight of all his sins upon him?
>
> (III 2, ib. p. 138)

Vgl. Haml. I 5, 76 ff und III 3, 73 ff.

VI. « Love in a Maze » (lic. 1632) :

Bei dem erscheinen der schwestern Chrysolina und Aurelia ruft Caperwit aus :

Thus breaks Aurora from the eastern hills.....
Chrys. ...There is but one Aurora ; what do you make my sister, pray?
Cap. She is the sun itself —
Aur. No, sir, I am the daughter of that gentleman
No sun, I'll assure you (I 2 ; vol. II p. 282) —

Aurelia hat möglicherweise den schrecklichen kalauer Boyet's von *daughter-beamed eyes* (LLL V 2, 168 ff.) im gedächtniss gehabt[1].

[1]) Über weitere, weniger auffällige beispiele des bei Sh. recht beliebten wortwitzes *sun : son* vgl. Wurth p. 116.

Bei Simple's erklärung : *Be as brief as you please, I can be as brief as you, and tedious too* (III 1 ; ib. p. 309) wird wohl auch Shirley an *A tedious brief scene of young Pyramus* etc. (Mids. V 1) gedacht haben. Die komödie der handwerker von Athen hatte ihm ja, wie wir noch sehen werden (vgl. p. 63 f.), einen besonders tiefen eindruck hinterlassen. Sh. selbst hat die gegensätze nochmals verbunden, in Parolles' worten : *That is the brief and the tedious of it* (All's. II 3, 34).

VII. « The Bird in a Cage » (gedr. 1633) :

Ausser durch eine anspielung auf das von Shylock geforderte pfund fleisch (III 1, vol. II, p. 402 ; vgl. FA p. 108) werden wir noch durch Rolliardo's worte : *When I have put a girdle 'bout the world* (IV 2 ; vol. II p. 439) an Sh. (Mids. II 1, 175) erinnert. Bei Shirley selbst widerholt Orseolo diese wendung *(Thou hast... almost put a girdle About the world*, cf. « The Humorous Courtier » I 1 ; vol. IV p. 534), und es ist schon widerholt darauf hingewiesen worden, dass diese ausdrucksweise damals sehr beliebt war (cf. Bullen's Middleton VII 342 ; meine QSt II p. 15).

VIII. « The Ball » (lic. 1632) :

Bostock, der vetter und parasit des Lord Rainbow, ähnelt in seiner feigheit und lügenhaftigkeit dem begleiter des jungen grafen von Rousillon in All's., mit dem er auch die erkenntniss gemein hat, dass ihn seine böse zunge ins unglück hineingeredet hat. Dyce hat nicht ohne grund seine kummervolle bemerkung : *This talking will undo me* (IV 1 ; vol. III p. 60) mit Parolles klagen über seine zunge (All's. IV 1) verglichen. Ausserdem findet sich in diesem stück eine bekannte unschmeichelhafte erwähnung der dichtung von Venus und Adonis : sie wird in einem athem mit Ovid's lockeren elegien, Guy von Warwick, Sir Beavis etc. genannt (vgl. CP p. 186).

IX. « The Young Admiral » (lic. 1633) :

Der höfling Fabio, der, wenn er seinen fürstlichkeiten etwas wichtiges zu melden hat, vor lauter schönen redensarten nicht zur sache kommen kann (I 1, vol. III p. 101 f. ; V 2 p. 168 f.), ist zweifellos als ein zögling des Polonius (II 2) zu betrachten.

X. « The Gamester » (lic. 1633) :

Der kleine page, dessen bramarbasieren den jungen tölpel Barnacle einschüchtern soll, wird *Ancient Petarre* genannt — *a pleasant allusion to the name of ancient « Pistol ». More loud and fierce than his predecessor* (Gifford-Dyce vol. III p. 246).

XI. « The Example » (lic. 1634) :

Iacinta. Falstaff, I will believe thee,
There is no faith in villainous man (II 1 ; vol. III p. 309) —

vgl. CP p. 201 (H4A II 4, 137 ff.).

XII. « The Lady of Pleasure » (lic. 1635) :

In diesem drama werden wir nur durch die erwähnung eines

kupplers : *That has read all sir Pandarus' works* (IV 2 ; vol. IV 69) an Sh. erinnert. Die wendung : *I'll... trail a pike* (ib. p. 85 ; vgl. vol. V p. 17 : *to trail a pike*) wird nicht als ein wortecho aus H5 IV 1, 40 aufzufassen sein, sondern als ein technischer ausdruck des kriegsdienstes. — Auf eine ähnlichkeit des ausdrucks mit H4A II 2, 2 ist bei Gifford-Dyce p. 36 aufmerksam gemacht.

XIII. « The Duke's Mistress » (lic. 1636) :

Bentivolio ersticht den hinter dem wandteppich verborgenen höfling Valerio, den er für den herzog von Parma hält, wie Hamlet den Polonius. Aus der ähnlichkeit der situation ergeben sich ähnliche worte :

Val. Oh ! I am murder'd.
Ardelia. What have you done ?
Bent. Nothing but kill'd the Duke.... (V 1 ; vol. IV p. 257)—
vgl. Pol. O, I am slain !
Queen. O me, what hast thou done ?
Ham. ....Is it the king ? (III 4).

XIV. The Royal Master » (lic. 1638) :

Duke. Your sister,
That looks like a fair star within Love's sky,
Is fall'n, and by the scattering of her fires,
Declares she has alliance with the earth,
Not heavenly nature (IV 1 ; vol. IV p. 154) —

scherzhaft hatte bei Sh. einer der zuschauer denselben vergleich für die im hochzeitszuge der Anne Bullen einherschreitenden hofdamen gebraucht :

These are stars indeed ;
And sometimes falling ones (H8 IV 1, 54f.).

XV. « St. Patrick for Ireland » (gedr. 1640) :

Dicha führt seine im wald verirrten söhne in seine einsiedlerhütte :

Humble yourselves and enter, my poor boys
(V 2 ; IV p. 437),

wozu Dyce bemerkt : *Shirley appears to have the cave of Bellarius in view.* Er hat dabei wohl an die ersten worte des Bellarius gedacht :

A goodly day not to keep house, with such
Whose roof's as low as ours ! Stoop, boys ; this gate
Instructs you how to adore the heavens and bows you
To a morning's holy office (III 3).

XVI. « The Constant Maid » (gedr. 1640) :

Der diener Close nennt die ihn begünstigende amme : *My most exquisite Varges* (II 1 ; vol. IV 462), vgl. Dyce ib. : *An allusion pro-*

bably to « good man Varges » [i. e. Verges] *in Sh. ; but the humour of it is not very apparent, for the nurse is no blunderer.* Verges spricht einmal zur unzeit von einer *nurse* (Much III 3, 70), sonst wüsste auch ich keine verbindung zwischen den beiden gestalten herzustellen.

XVII. « The Politician » (1639 ?) :

Durch die letzte unterredung des jungen Haraldus mit seiner mutter, der königin Marpisa, welcher der sterbende ihre buhlschaft mit Gontharus vorwirft (IV 3 ; vol. V p. 147ff.), ist Ward (III 94[6]) an Haml. erinnert worden. Die tötliche erkrankung des Haraldus war durch übermässigen weingenuss herbeigeführt worden, zu welchem motiv Ward (ib. 98[1]) bemerkt : *Shirley must have remembered Haml. in writing this play ; possibly he also remembered Cassio in Oth.* Ich selbst würde auf keine dieser beiden vermuthungen gekommen sein, ich halte sie für sehr unsicher.

XVIII. « The Arcadia » (gedr. 1640) :

Pamela. *What haste does tire you !*
Dametas. *Tire me ! I am no woman, keep your tires to yourself ; nor am I Pericles, prince of Tyre* (I 2 ; vol. VI p. 181),

vgl. FA p. 144.

XIX. « The Imposture » (lic. 1640) :

Durch Flavianos gleichniss : *If I but meet him handsomely, I'll make him fix'd as the north star* (V 3 ; vol. V p. 255) werden wir an Caesars letzte rede (III 1, 60ff.) erinnert, und durch Volterinos bemerkung über seine angebliche mutter : *I left her in a sieve was bound for Scotland This morn, to see some kindred* (V 4 ; ib. p. 264) an Macb. I 3, 8.

XX. « The Cardinal » (lic. 1641) :

Zu der ersten scene des zweiten aktes dieser tragödie hat Ward (III 94[6]) auf H5 verwiesen. Columbo ist in der that ebenso entschlossen, den entscheidungskampf zu wagen wie könig Heinrich, auch er erklärt :

If here be any dare not look on danger,
And meet it like a man, with scorn of death,
I beg his absence . . . .
Or, if in all your regiments you find
One man that does not ask to bleed with honour,
Give him a double pay to leave the army (vol. V p. 291) —

vgl. H5, IV 3, 34ff. —

Hernando's drohung :

If I were to kill him [the Cardinal], he should have
No time to pray ; his life could be no sacrifice,
Unless his soul went too (IV 1 ; ib. p. 316)

fasst die gedanken des auf den betenden Claudius blickenden Hamlet (III 3) knapp zusammen.

XXI. « The Sisters » (lic. 1642):

Die zofe Francescina, die von ihrer verliebten herrin zum singen aufgefordert wird, sagt:

> I can sing Venus and Adonis to you...
> Or will you hear the pleasant ditty,
> How fair Calisto first became a nun? (III 2; vol. V p. 392). —

Als sich Farnese, der prinz von Parma, und der sich für ihn ausgebende räuberhauptmann Frapolo gegenüber stehen, ruft der clown Piperollo aus: *Send for a lion, and turn him loose; he will not hurt the true prince* (V 2; ib. p. 421). Anspielungen auf diese thierfabel sind ja häufig zu finden (vgl. z. b. Kölbings kleine sammlung ESt. XVI 454ff.), aber es kann doch möglich sein, dass Shirley eine äusserung des ihm vertrauten Falstaff im gedächtniss hatte (H4A II 4; vgl. FA p. 150).

XXII. « The Court Secret » (1642? gedr. 1653):

Manuel küsst Clara's hand:

> Did you not
> Feel a chaste trembling on my lip? With such
> A fear do pilgrims salute holy shrines,
> And touch the flesh of martyrs (I 1; vol. V p. 445) —

wie der Juliens hand ergreifende und küssende Romeo gesagt hatte:

> If I profane with my unworthiest hand
> This holy shrine, the gentle fine is this:
> My lips, two blushing pilgrims, ready stand
> To smooth that rough touch with a tender kiss (I 5, 95ff.).

Dasselbe gleichniss, aber ohne den die ähnlichkeit vervollständigenden kuss der hand, hatte schon Montalto für Domitilla gebraucht (« The Traitor » I 2; vol. IV p. 120).

XXIII. « The Triumph of Beauty » (1640? gedr. 1646):

Bei dem entwurf dieses dramolets hat sich Shirley die sache zu leicht gemacht — es ist der einzige fall, in dem er sich wirklich ein Sh.-plagiat gestattete. Die erste scene (vol. VI p. 319ff.) zeigt uns eine schaar schäfer, echte bauern ohne arkadischen flitter, die unter der führung Bottles berathschlagen, was sie wohl thun könnten um den melancholischen prinzen Paris von Troja zu erheitern. Sie beschliessen, die tragödie vom goldenen Vliess aufzuführen, die rollen werden vertheilt — alles, wie schon Langbaine festgestellt hat (vgl. FA p. 315f.), genau nach dem muster der handwerker von Athen in Mids., die ihres herzogs hochzeit mit einer aufführung schmücken wollen. Nur sind bei Shirley alle vorbereitungen umsonst, es kommt gar nicht zur darstellung der tragödie, sondern die schäfer begnügen sich mit einem tanz, der von dem erscheinen

des götterboten Merkur unterbrochen wird. Merkur überbringt dem jungen prinzen den verhängnissvollen apfel — der ernste theil des maskenspiels beginnt. In der schäferscene lassen sich auch wörtliche anklänge an Sh.'s text erkennen, Bottle treibt mit den schwierigen wörtern der englischen sprache dasselbe spiel wie Bottom der weber, kurz, Shirley hat nicht das mindeste gethan, seine nachahmung zu verschleiern. —

Ausser den in der sechsbändigen Gifford-Dyce'schen ausgabe gedruckten dramen ist unserm dichter von A. H. Bullen auch noch die komödie « CAPTAIN UNDERWIT » (1640) [1] zugeschrieben worden. Trotz des sehr unhöflich gehaltenen protestes Fleays (BCh. I p. 48f.) und trotz Wards zweifeln (III p. 120) möchte ich Bullens annahme nachdrücklich unterstützen. Das stück scheint auch mir ganz im stile Shirleys geschrieben zu sein, und die bereits von Bullen hervorgehobenen übereinstimmungen mit echten dramen werden sich bei einer genauen prüfung noch vermehren lassen. [2] Dass die komödie auch verschiedene Sh.-anklänge enthält, stimmt ebenfalls gut zu Shirley's autorschaft.

Der titelheld, der übrigens im stück selbst nur eine sehr untergeordnete rolle spielt, sagt zu seinem diener Thomas : *Thomas, I must thinke how to provide mee of warlike accoutrements to accomodate, which comes of Accomodo : Shakespeare* (I p. 320) — vgl. Shallows etymologie in H4B III 2, 72ff. (cf. FA p. 144*, 156). Der diener Thomas selbst gestattet sich bei einer anderen gelegenheit einen witz auf kosten des kriegerischen namens des « Speerschüttlers ». Unter den sich seiner meinung nach auf das kriegswesen beziehenden « martialischen » büchern, die er für seinen herrn gekauft hat, befinden sich neben werken wie *The Sword Salve, The Buckler of Faith, The Book of Cannons* etc. auch Shakespeares werke. Underwit fragt verwundert, warum er diese bühnenspiele gekauft habe, wird aber ziemlich scharf abgeführt :

1) Gedruckt in Bullen's Old English Plays II 315ff.

2) Man vergleiche noch Sir Richard Huntlove's bemerkung über die *Doctors* seiner frau (I ; p. 325) mit « THE POLITICIAN » I 1, vol. V p. 99 ; die karikatur des plänemachers Engine mit seinem perücken-monopol (III 3 ; p. 354ff.) und Shirley's spott über die *Projectors* in der maske « THE TRIUMPH OF PEACE » vol. VI p. 269ff. ; Courtwell's anspielung auf den Grosstürken und seine concubinen (IV 3 ; p. 385) mit « THE GENTLEMAN OF VENICE » I 2, vol. V p. 13 ; die Shirley, dem bearbeiter der « Arcadia », besonders nahe liegende anspielung auf Dametas (IV 5 ; p. 392) mit « THE WITTY FAIR ONE » II 2, vol. I p. 300. Der feigling Device erreicht denselben höhepunkt der erbärmlichkeit wie Lodam in « THE WEDDING » IV 3, vol. I p. 426 : auch er händigt seinem gegner schliesslich noch sein eigenes schwert aus und versichert ihn seiner liebe (V 1 ; p. 400f.). Im verein mit den von Bullen in seinen anmerkungen verzeichneten parallelstellen ergeben diese übereinstimmungen m. e. genug beweiskräftiges material für die echtheit des stückes.

Un. Shakespeare's *Workes. — Why,* Shakespeares *Workes?*
Tho. *I had nothing for the pikemen before.*
Un. *They are plays.*
Tho. *Are not all your musterings in the Countrey so, Sir?* (II, 2; p. 342).

Captain Sackburie sagt zu dem jungen Courtwell :

All thy tenants,
That shall.... marsh like Cavaliers with tilting feathers,
Gaudy as Agamemnons in the play... (II, 1 ; p. 339).

Bullen fragt : *Can the reference be to « Troilus and Cressida »?* Diese möglichkeit lässt sich nicht bestreiten, näher liegt es aber, an eine eigene arbeit Shirleys zu denken, an seine dramatisierung des streites des Ulysses und des Aiax um Achills waffen : « *The Contention of Ajax and Ulysses for the Armour of Achilles* » (1640? gedr. 1659). In diesem dramolet, das nur auf einer privatbühne aufgeführt worden zu sein scheint, kommt Agamemnon an der spitze der griechenfürsten *in state* auf die bühne gezogen.

Die zweite liebhaberin des stückes, die schwester der leichtfertigen Lady Huntlove, eine sehr neckische junge dame, vergleicht den sich steif und schüchtern verhaltenden jungen Courtwell mit einem geiste :

Blesse me how
He staires upon me and takes roote, I thinke.
It mooves, and now to earth is fixt agen;
Oh, now it walkes and sadly marches this way.
Is't not a ghost? heele fright me. Oh, sweet sir,
Speake if you can and say who murderd you.
It points at me......... (II, 2 ; p. 349).

Bei dieser harmlosen parodie wird gewiss auch der dichter an den berühmtesten theatergeist seiner epoche gedacht haben, an den geist des alten Hamlet.

VII. HENRY GLAPTHORNE.

Ausgabe :

Plays and Poems, now first collected, with Illustrative Notes and a Memoir of the Author. In 2 vols. London, John Pearson, 1874.

Für Henry Glapthorne's stellung zu den grossen dichtern der Elisabethischen periode ist eine unterlassung bezeichnend. In

seinem 1643 gedruckten gedichte « *Whitehall* », einer klage dieses palastes über seine, im vergleiche mit der glänzenden vergangenheit so traurige, des königs beraubte gegenwart, gedenkt der dichter bei einem rückblick auf die regierungen der englischen könige und königinnen, die in Whitehall residiert hatten, im zeitalter der jungfräulichen königin der kühnen seefahrer und der glorreichen kämpfe mit spanien, aber mit keinem wort der dichter Spenser und Shakespeare. Der aufschwung der englischen litteratur fällt nach Glapthorne erst in die friedliche regierung Jacob des Ersten :

> The Muses then did florish and upon
> My pleasant mounts planted their Helicon (vol. II p. 246).

Als die führer dieser litterarischen bewegung werden Ben Jonson, Beaumont und Fletcher, Donne und Chapman volltönig ge priesen :

> Then that great wonder of the knowing age,
> Whose very name merits the amplest page
> In Fames faire book, admired *Johnson* stood
> Up to the chin in the Pierian flood....
> Then those two thunderbolts of lively wit
> *Beaumont* and *Fletcher* gloriously did sit
> Ruling the Theater, and with their cleane
> Conceptions beautifying the Comick Scene.
> And noble *Donne* (borne to more sacred use)
> Exprest his heavenly raptures...
> *Chapman* like *Homer* in me often reads
> His Oddises, and lofty Iliads (ib. p. 246 f.).

Die ihm zeitlich näher liegenden werke dieser männer erschienen ihm offenbar werthvoller als die schöpfungen der vertreter der blüthezeit der englischen dichtung.

Dieser auffassung entspricht es, dass wir in Glapthorne's dramen selten eine unmittelbare wirkung Shakespeare's verspüren. Tritt er aber doch einmal in den kreis des meisters, so gestattet er sich so plumpe nachahmungen, dass sie als plagiate bezeichnet werden müssen. Sein haushofmeister Alexander Lovell, der in der komödie « THE LADY MOTHER » (lic. 1635) [1] sein unwesen treibt, ist ein epigone des Malvolio : wie dieser, hält auch er sich für den bevorzugten günstling seiner herrin, wie dieser, wird auch ihm von einer gegen ihn verbündeten gruppe von witzbolden übel mitgespielt — Ward [2] konnte mit recht von einer schamlosen kopie der Sh.'schen gestalt sprechen. Auch die anleihe, welche Glap-

1) Cf. Bullen's OEP. vol. II.
2) III, 154.

thorne für sein Lustspiel « WIT IS A CONSTABLE » (1639) bei Sh.'s « Much Ado » gemacht hat, ist keine bescheidene : die massregeln, welche der Constable Busie den wächtern der öffentlichen sicherheit gibt, sind den vorschriften Dogberry's entlehnt, was uns besonders bei dem ihnen einem diebe gegenüber anempfohlenen verhalten auffällig wird (Act V sc. 1 ; vol. I p. 226 f.)[1].

Ausserdem sind noch wenige ähnlichkeiten in wort und bild beachtenswerth :

> Warme charity no more inflames my brest
> Than does the glowewormes ineffectual fire
> The hand that touches it..... (LADY MOTHER IV 1 ; l.c. p. 178),

vgl. Haml. I 5, 89 f.[2]. In derselben komödie sagt Thorowgood bei der vertheidigung der geliebten frau zum richter :

> Noe, scarlett man, I question thy witt,
> At least thy Humanity and the Conscience,
> That dares imagine to destroy this wealth,
> To hang this matchless diamond in the eare
> Of Ethiope Death (V 2 ; l. c. p. 192 f.),

vgl. Romeo I 5, 47 f. [3].

Busie spricht von *the mad boyes That traile the puissant Pike* (WIT IN A CONSTABLE, Act V sc. 1 ; vol. I p. 231 f.), wie Pistol könig Heinrich V gefragt hatte : *Trail'st thou the puissant pike* (IV 1, 40), und Formal, der diener des Alderman Covet in diesem lustspiel, gebraucht gelehrt klingende wörter falsch. Er sagt z. B. von einem gesang : *Tis very odoriferous* (Act III ; vol. I p. 206).

Zu Mixums spott : *He has more titles then the great Turke* (THE HOLLANDER (gedr. 1632 ; Act III ; vol. I p. 114) vgl. H6A IV 7, 73 ff. [4],

1) Cf. Pearson's Reprint vol. I p. 252.

2) Cf. Bullen l. c. p. 102. Auf einen — unbedeutenden — anklang an Temp. I 2, 387 in diesem stück (II p. 132) ist FA p. 120 aufmerksam gemacht.

3) Eine variation dieses seit Sh. sehr beliebten bildes bietet der sich fortwährend wiederholende Glapthorne in « THE LADIES PRIVILEDGE » (1640) : *This unvalued jemme Of pretious honour that hangs on my soule Like a well polish'd Jewell in the eare Of the exactest beauty* (Act IV ; vol. II 142). Vgl. in Chapman's « Bussy d'Ambois » : *Truth's words like jewels hang in the ears of kings* (p. 279) ; in Shirley's « The Gentleman of Venice » : *Venice is a jewel, a rich pendant, would Hang rarely at the great Turk's ear* (III 1 ; vol. V 37) ; « The Cardinal » : *How vast are your corruptions and abuse Of the king's ear ! at which you hang a pendant, Not to adorn, but ulcerate* (II 3 ; vol. V 302), und oben pp. 10 f., 30, 36.

4) An Mids. wird wohl auch Glapthorne gedacht haben bei folgender bemerkung des Fortresse in diesem drama : *Now coz Sconce, our Order does constraine us to a frisk, a dance about you, as the Fairies tred about their great King Oberon* (Act IV ; vol. I p. 137).

und zu den Worten des sterbenden Wallenstein: *Thus coward Hare Prey on a dying Lyon* (Act V; vol. II p. 80) K. John II 1, 137 f. und Kyd's Sp. Tr. I 2, 172.

VIII. SHAKERLEY MARMION.

Ausgaben:

Dramatic Works. With Prefatory Memoir, Introduction and Notes. Edinburgh and London 1875.
Dodsley-Hazlitt vol. XIII.

Unter den dramen des SHAKERLEY MARMION weist nur « THE ANTIQUARY » (gedr. 1641) einige auffälligere Sh.-anklänge auf, die ihrer mehrzahl nach in den reden Aurelios, des ersten liebhabers des stückes, zu finden sind. Bei seinem nächtlichen zwiegespräch mit der an ihrem fenster stehenden Lucretia erinnert nicht nur die situation an RJ II, 2, sondern der dichter hat sich unwillkürlich auch im wortlaut wiederholt seinem berühmten vorbild genähert:

Aurelio. Shine still, fair mistress;
And though in silence, yet still look upon me.
Your eye discourses with more rhetoric
Than all the gilded tongues of orators
(II; DH. XIII p. 438) —

vgl. Romeo. She speaks, yet she says nothing: what of that?
Her eye discourses; I will answer it (v. 12f.);

Aur. O, that I were a veil upon that face,
To hide it from the world! (ib. p. 439f.) —

vgl. Rom. O, that I were a glove upon that hand,
That I might touch that cheek! (v. 24f.);

Aur. Wanton Love
Whom former ages, flattering their vice....
Have term'd a god, laughs at your perjuries
(ib. p. 440) —

vgl. Juliet. At lovers perjuries, They say, Jove laughs (v. 92f.).

In einer spätern rede des Aurelio haben die herausgeber ein wortecho aus Lucr. erkannt (vgl. DH. l. c. Act. III p. 473), und da der dichter gerade bei den worten dieses charakters so oft an Sh. gedacht hat, ist vielleicht auch seine folgende bemerkung als eine scherzhafte wiedergabe der bekannten worte des Brutus (Cæs. IV

3, 218ff.) zu betrachten : *There is, sir, a critical minute in every man's wooing, when his mistress may be won ; which if he carelessly neglect to prosecute, he may wait long enough before he gain the like opportunity* (Act IV ; p. 487).

Aemilias werben um die gunst der als page verkleideten Angelia :

Do but yield unto me,
My arms shall be thy sphere to wander in (IV, p. 482)

ist mit dem buhlen der Venus verglichen worden (VA v. 229ff.). Auffälliger ist eine übereinstimmung mit LLL. Der Bravo prahlt : *I tell thee, boy, I do as much surpass Hercules at my rapier, as he did me in club-fighting* (Act III ; p. 457), wie Don Armado gesagt hatte : *Strong-jointed Samson ! I do excel thee in my rapier as much as thou didst me in carrying gates* (LLL I, 2, 77ff.).

IX. HENRY PORTER.

In dem einzigen uns erhaltenen drama HENRY PORTERS, betitelt « THE TWO ANGRY WOMEN OF ABINGTON » (gedr. 1599) sagt Mrs. Barnes zu Frank Goursey :

How, sir ? your wife ! wouldst thou my daughter have ?
I'll rather have her married to her grave.... (DH. VII 329),

cf. RJ III 5, 141, wo Lady Capulet von Juliet sagt :

I would the fool were married to her grave ;

vgl. FA p. 9, wo ausserdem auf ein wortecho aus einer rede Falstaff's hingewiesen ist (*good manhood* vgl. H4A II 4 und DH. VII 318). Eine CP p. 427 angedeutete Hamlet-spur habe ich nicht bemerkt [1].

X. GEORGE WILKINS.

Die auf starke nerven berechnete tragikomödie des GEORGE WILKINS, « THE MISERIES OF INFORST MARRIAGE » (gedr. 1607), weist nur zwei bekannte übereinstimmungen mit Sh. auf :

[1]) Ein artikel, betitelt « *An Important and Neglected Elizabethan Dramatist, Henry Porter* » in Transactions and Proceedings of the American Philological Association (1902) vol. XXXIII p. LXXXII enthält nur eine knappe inhaltsangabe eines noch nicht gedruckten aufsatzes von C. M. Gayley über Porter. Von Sh.-einflüssen scheint in ihm nicht die rede zu sein.

Ilford. *Women are in churches saints, abroad angels, at home devils* (DH. IX p. 475) —

vgl. Oth. II 1, 110ff., wo Iago eine variation dieses themas vorträgt;

Scarborow's Sister. Shall I be left then like a common road,
That every beast that can but pay his toll
May travel over, and, like to camomile,
Flourish the better being trodden on
(ib. p. 522) —

vgl. H4A II 4. Da diese vergleiche aber auch sonst nicht selten auftreten — namentlich *camomile*-stellen ernster und lasciver art sind recht häufig — genügen sie nicht zur feststellung eines Sh.-einflusses.

Etwas auffälliger, aber auch nicht beweiskräftig, ist, dass Scarborow die tote Clare mit einem schönen buch vergleicht, wie Othello die lebende Desdemona. Der mohr sagt:

Was this fair paper, this most goodly book,
Made to write 'whore' upon? (IV 2, 71) —

Scarborow breiter und geschmacklos:

Though dead, yet she does look
Like a fresh frame or a new printed book
Of the best paper, never look'd into
But with one sullied finger, which did spot her (ib. p. 505).

XI. GERVASE MARKHAM UND LEWIS MACHIN.

Drei handlungen bietet das drama « THE DUMB KNIGHT », gedruckt 1608 als die gemeinschaftliche arbeit zweier dramatiker, GERVASE MARKHAM's, dessen name jedoch bald wieder von dem titelblatt verschwunden ist, und LEWIS MACHIN's, des verfassers und unterzeichners der kurzen vorrede *To the understanding Reader*.

Die haupthandlung, welche den titel geliefert hat, erzählt uns die liebe des prinzen Philocles für die schöne Mariana, die ihn einen kuss mit dem gelöbniss einjähriger stummheit bezahlen lässt — eine thörichte laune, die sich an ihr selbst rächt. Nachdem viele ärzte ihre kunst an dem so plötzlich verstummten umsonst versucht haben, lässt der freund und gönner des Philocles, der könig von Cyprus, verkünden, dass der nächste heilkünstler beim gelingen der kur mit gold und gunst reichlich belohnt, im falle des misslingens aber mit dem tod bestraft werden würde:

The next shall help him, or else lose his blood
(Act II; DH. X 148).

Nach dieser proclamation erklärt sich Mariana, im vertrauen auf ihre gewalt über den liebenden, bereit die kur zu übernehmen — warum, ist im drama nicht ersichtlich, weil der dramatiker den beweggrund, der in seiner quelle die handlungsweise der frau bestimmte, ihre habsucht, aus rücksicht auf den charakter seiner heldin unterdrückt hat. Philocles aber, der sich durch den ihr geleisteten eid gebunden glaubt, schweigt auch ihr gegenüber, trotz ihres flehens — hatte sie selbst ihm doch gedroht:

Break thou this vow, I'll hold thee for a villain:
And all the world shall know thy perjury
(Act II, p. 143).

Erst im letzten augenblick, wie das beil des henkers schon über Marianas haupt schwebt, schreit er auf: *Hold, or thine hand shall be thine own destruction* (III p. 156). Ihr leben ist gerettet, den geliebten aber hat sie verloren, denn Philocles, der, um sie zu retten, seinen schwur brechen musste, will sich erst dann wieder mit ihr versöhnen, wenn sie ihm ein gleich grosses opfer gebracht habe.

Die quelle dieses theiles der handlung ist bekannt, er beruht in seinen hauptzügen auf einer novelle Bandellos (III 17), die der dramatiker auch in Belle-Forest's französischer übersetzung oder in den englischen versionen von Fenton und Painter gelesen haben kann [1]. Sh.-Anklänge sind mir in den scenen der Mariana nicht aufgefallen.

Die Mariana-Philocles episode ist angeschlossen an einleitende scenen, die sich mit der werbung des königs von Cyprus um die königin von Sicilien beschäftigen. Diese fürstin hat ihre einwilligung von dem ausgang eines doppelten zweikampfes abhängig gemacht, der von zwei grossen ihres reiches und dem könige selbst und seinem günstling Philocles ausgefochten wird. Der könig unterliegt, aber Philocles besiegt zuerst seinen gegner, und dann im entscheidenden duell auch noch den besieger des königs, wodurch er seinem herrn die braut gewinnt. Der edelmann aber, der den könig geworfen hatte, der herzog von Epirus, empfindet seine schliessliche niederlage als eine blutige sühne fordernde schmach — Philocles muss untergehen und jedes mittel, auch ein verbrechen, soll ihm zur erreichung dieses zieles willkommen sein:

I am resolv'd, since virtue hath disdain'd
To clothe me in her riches, henceforth to prove
A villain fatal, black and ominous (I p. 133).

Seine rache soll aber nicht nur Philocles, sondern auch den könig

[1]) Vgl. meine Stud. z. Gesch. der it. Nov. p. 96. Fleay's bemerkung, der ernste theil des dramas beruhe auf *einer* novelle Bandellos (BChr. II 58) ist ungenau.

treffen und zwar beide durch die königin, des herzogs frühere herrin, deren ehre und leben er ohne zögern seinem hass opfert. Er bezichtet die königin des ehebruchs mit Philocles, und es gelingt ihm, den leichtgläubigen könig zu bestimmen das schuldlose paar zum tode zu verurtheilen. Auf diese weise erhält Mariana die gelegenheit Philocles von der echtheit ihrer liebe zu überzeugen : sie begiebt sich in seinen kerker und überredet ihn in ihren kleidern zu entfliehen. Die königin aber besteht auf dem ihr vom gesetz gewährten recht, dass ihr prozess durch einen zweikampf zwischen ihrem ankläger und einem ihre sache vertheidigenden ritter entschieden werden solle. Beim letzten trompetenstoss erscheint der verkleidete Philocles und bekämpft und besiegt den herzog, der sich in todesangst als verläumder bekennt.

Das oft verwendete motiv der unschuldig des ehebruchs angeklagten frau, für die bei dem gottesgericht ein unbekannter ritter eintritt, könnte der dramatiker einer anderen, ebenfalls von Painter übersetzten novelle Bandellos entlehnt haben, der geschichte von der unglücklichen herzogin von Savoyen [1]. Neben diesen Sh. fremden elementen der handlung lässt sich aber sehr deutlich der einfluss seiner gewaltigen eifersuchtstragödie, des « Othello », erkennen : der herzog von Epirus und die drei von seinen ränken umgarnten menschen, der könig, die königin und Philocles verhalten sich zu einander wie Iago und seine drei opfer, Othello, Desdemona und Cassio. Wie Iago, empfindet der herzog für die frau, deren leben er zu vernichten bestrebt ist, weder liebe noch hass, sie ist ihm nur das mittel zum zweck ; wie Iago's hass den untergang Othellos und Cassios verlangt, wendet sich die rache des herzogs gegen den könig und Philocles. Wie Iago, rechnet der herzog auf die eifersucht des königs, und dieser könig schenkt seinen verläumdungen noch rascher, noch verblendeter gehör als der mohr den einflüsterungen seines fähnrichs ; wie Iago den schuldlosen Cassio anklagt, bezeichnet der herzog den edlen Philocles als den buhlen der königin. Die schändliche anklage wird viel plötzlicher, viel derber ausgesprochen, es fehlt dem herzog die teuflische schlauheit, mit der Iago die seele Othellos für die willige aufnahme seiner verläumdungen vorbereitet, aber die ausführung des planes erinnert oft an Iago's tücke : wie dieser Cassio zu Desdemona sendet, um ihn mit Othello bei ihr finden zu können, bestellt der herzog Philocles zur königin und lässt die ahnungslosen dann von dem könig belauschen. Auch aus dem Dialog klingt uns manche bekannte wendung ans ohr. Iago will Cassio um jeden preis beseitigen, denn

[1]) Vgl. Bandello II 44 ; meine Studien etc. p. 95f. Uber Fletchers benutzung dieser novelle vgl. QSt. I p. 69.

If Cassio do remain,
He hath a daily beauty in his life
That makes me ugly (V 1, 18) —

ähnlich sagt der herzog von Philocles : *Thy virtue is the ground of my dislike* (I, p. 134) ; Iago spricht von der arglosigkeit des Mohren :

The Moor is of a free and open nature,
That thinks men honest that but seem to be so
(I 3, 405) —

wie der herzog von dem könig sagt : *He's simple, honest, and loves downy rest* (III p. 170) ; Iago spottet über die leichtgläubigkeit Othellos :

Thus credulous fools are caught ;
And many worthy and chaste dames even thus,
All guiltless, meet reproach (IV 1, 46) —

der herzog ruft aus :

Blessed credulity, thou great God of error,
Thou art the strong foundation of huge wrongs
(IV p. 183).

Ausserdem hat der herzog von Iago die vorliebe für monologe geerbt, in denen er uns seine schwarze seele und seine verbrecherischen pläne enthüllt. Dass alle diese ähnlichkeiten der beiden verräther nicht zufälliger art sind, sondern dass Machin's herzog in der that ein nachkomme Iagos ist, bezweifle ich nicht. Eine gewisse grösse erhält seine schurkerei dadurch, dass er nicht wie Iago nur an die befriedigung seiner rache denkt, sondern beabsichtigt nach dem tode der königin ihre unschuld zu proklamieren, den könig zu stürzen und die krone für sich selbst zu gewinnen (IV p. 181).

Auch die worte des königs und Othellos berühren sich hin und wieder, am auffälligsten bei der erwähnung der hand der gattin. Othello nimmt Desdemonas hand :

This hand is moist, my lady....
Hot, hot and moist . . . (III 4, 36 ff.),

und der seine gemahlin und Philocles beobachtende könig sagt : *Now doth her moistening palm glow in his hand* (IV p. 177). Im übrigen hat er mit Othello die rasch geweckte, blinde eifersucht gemein, aber nicht die erschütternden akzente, die uns bei dem mohren zum mitleid zwingen.

An andere Sh.-dramen werden wir durch eine der häufigen wiederholungen eines grausamen gedankens Hamlets erinnert : Epirus sagt zu dem könig :

Nay, be but patient, smooth your brow a little,
And you shall take them, as they clip each other,
Even in their height of sin, then damn them both,
And let them sink before they ask God pardon,
That your revenge may stretch unto their souls
(III p. 173 f.) —

(vgl. Haml. III 3, 88 ff.), und durch den formelhaften vers : *In single opposition, hand to hand* (IV p. 180), der in H4A I 3, 99 steht, ausserdem aber auch noch in zwei anderen dramen der zeit nachgewiesen ist (vgl. oben p. 13 Anm. 3).

In den komischen scenen, die in diese reiche, wiederholt das gebiet der tragödie streifende doppelhandlung eingeschoben und nur sehr mangelhaft mit ihr verbunden sind, spielt sich die buhlschaft der leichtfertigen Lollia, der gattin des advokaten *(orator)* Prate, mit lord Alphonsus ab, einem der kämpen der königin von Sicilien. Dieses satyrspiel enthält eine sehr auffällige, längst bemerkte Sh.-erinnerung. Prate's schreiber, Precedent, ein wüster mensch, dessen mund von zoten überfliesst, zitiert einige der bekanntesten, häufig parodierten verse aus « Venus and Adonis », die einigermassen berüchtigte *park-deer-fountain*-stelle (v. 229ff.) und zwei verse aus der ersten rede der Venus (v. 17f. ; vgl. CP p. 81). Sein urtheil über die dichtung kleidet Precedent in die worte ; *Thou best book in the world !.... A book that never an orator's clerk in this kingdom but is beholden unto ; it is called « Maid's Philosophy, or Venus and Adonis »* (III p. 158f.) Es ist kurios, dass sich der dramatiker, der diesen unreinlichen burschen auf die bretter stellte, zu dieser indirekten kritik der Sh.'schen dichtung berechtigt glaubte.

Einen merkwürdigen namen hat die zwischen Lollia und Alphonsus vermittelnde kupplerin, sie heisst Mrs. *Collaquintida*. Wenn wir die nahen beziehungen uuseres dramas zu Oth., und besonders zu Iago, erwägen, kommt einem der gedanke, dass einer seiner vergleiche für diese namenswahl bestimmend war. Er hatte von dem mohren gesagt : *The food that to him now is as luscious as locusts, shall be to him shortly as bitter as coloquintida* (I 3).

XII. LODOWICK BARRY.

In Lodowick Barry's komödie « Ram-Alley : Or Merrie Trickes » (gedr. 1611) hat Fleay verschiedene minutiöse wörtliche übereinstimmungen mit RJ erkannt und aufgezeichnet (vgl. BCh. I p. 31 ; CP p. 95). Ausserdem sind in dem text des stückes wortechos aus H4B und H5 bemerkt worden (vgl. FA p. 73f.), und Fleay sagt (l. c. p. 32) über das ganze stück : *[It] is especially inte-*

resting to the Shakespeare student for its reminiscences of lines from H4, Merch., Haml., Oth., etc. Am deutlichsten ist mir der einfluss von H4 und H5 geworden : Barry hat zwei gestalten eingeführt, die uns in ihrer denk- und sprechweise immer wieder an Pistol erinnern — den lieutenant Beard und den Captain Puff, der durch ein versehen des verfassers oder des herausgebers in manchen scenen Face genannt wird. Wörtlich wiederholt der erstere, wie schon FA p. 74 angegeben ist, Pistols ausruf : *Die men like dogs* ; er schwört *Foutre* und *Fico for* wie dieser und leistet sich ebenso bombastische, an den schwulst der alten tragödie erinnernde phrasen :

> Must men in darkness bleed ? then, Erebus, look big....
> . . . . Revenge ! revenge ! come up,
> And with thy curled locks cling to my beard
> (IV ; p. DH. X p. 353) ;
> Is blood the theme, whereon our time must treat ?...
> Why then burn, rage : set Beard and Nose on fire
> (IV ; p. 358f.).

Namentlich Beards mittheilung, dass die dirne Frances von den gerichtsdienern gefasst worden sei, ist ganz im stil der Pistol'schen meldung von der verhaftung der Doll Tearsheet gehalten :

> Briefly thus :
> Thy wife, your daughter, and your lovely niece,
> Is hurri'd now to Fleet Street : the damn'd crew
> With glaves and clubs have rapt her from these arms
> (IV ; p. 358) —

vgl. H4B V, 5.

Während Beard Pistol's pathos geerbt hat, ähnelt ihm der Captain Puff — der seinen namen wohl der erwähnung des *goodman Puff* und Pistols entrüsteter entgegnung : *Puff ! Puff in thy teeth, most recreant coward base !* (H4B V, 3) verdanken wird — vor allem durch seine prahlhanserei und seine feigheit. Die scene, in der Puff von William Small-shanks und seinem freunde Boutcher gezwungen wird auf den tisch zu steigen und zur allgemeinen belustigung in der rolle eines pavians allerlei grimassen zum besten zu geben (IV ; p. 347ff.), ist eine geschickte variation der bestrafung Pistols, der auf Fluellens drohenden befehl hin widerstandslos lauch verzehrt (H5 V, 1).

Eine übereinstimmung mit Merch. habe ich nur darin finden können, dass die witwe Taffata und ihre zofe Adriana die freier der witwe kritisieren wie vor ihnen Portia und Nerissa die um die herrin werbenden fürstlichkeiten. Aber die viel kürzere scene Barrys (Act II, p. 302f.) könnte nur als eine sehr flüchtige, schwache kopie der oft nachgeahmten witzigen plauderei der Sh.'schen frauen betrachtet werden. Die Hamlet und Othello-anklänge sind mir entgangen.

XIII. NATHANIEL FIELD.

NATHANIEL FIELD ist in seinen beiden selbständigen dramen Sh. gegenüber, dessen gestalten er als schauspieler auf der bühne so oft verkörpert hatte, bemerkenswerth unabhängig geblieben. Eine gewisse Hamlet-ähnlichkeit ist in seinem ersten und besten schauspiel « A WOMAN IS A WEATHERCOCK » (gedr. 1612) zu erkennen : Scudmore, der seiner treulosen geliebten ins gewissen redet und sie durch seine vorwürfe reuig stimmt, erinnert an den seine mutter anklagenden Dänenprinzen. Bei den worten der Bellafront :

O, I am sick of my corruption !
For God's sake, do not speak a word more to me....
O, peace ! for you speak sharpness to my soul...
O, thy dear words have knock'd at my heart's gates,
And enter'd . . . . (Act III sc. 2 ; DH. XI p. 51ff.)

hat Field sicherlich an das flehen der königin Gertrude gedacht :

O Hamlet speak no more :
Thou turn'st mine eyes into my very soul....
O speak to me no more ;
These words, like daggers enter in mine ears...
O Hamlet, thou hast cleft my heart in twain
(Act III sc. 4).

Ausserdem findet sich in « AMENDS FOR LADIES » (gedr. 1618) im munde eines Londoner bürgers, der ein duell verhindern will, die schon öfters besprochene anspielung auf Falstaff's betrachtungen über die ehre :

Seldon. Did you never see
The play where the fat knight, hight Oldcastle,
Did tell you truly what his honour was ?
(Act IV sc. 3 p. 152),

(vgl. H4A V 1 ; cf. DH. XI p. 152, CP. p. 127).

XIV. JOHN COOKE.

Einige unwesentliche übereinstimmungen mit Sh. in worten und redensarten sind auch in JOHN COOKE's Lustspiel « GREENES TU QUOQUE, *or, the Cittie Gallant* » (gedr. 1614) bemerkt worden [1], wozu noch auf eine ähnlichkeit in einem gleichniss aufmerksam gemacht werden kann. Den vorwürfen seiner schwester Joyce gegenüber sagt Will Rash :

[1]) Cf. DH. XI p. 246 (Mds.) ; 267 (Hml.) ; 283 (Merch.) ; FA. p. 79 (H4A).

A woman's tongue, I see, is like a bell,
That, once being set agoing, goes itself (DH. XI p. 255);

in Lucr. lautete das glockengleichniss:

For sorrow, like a heavy-hanging bell,
Once set on ringing, with his own weight goes...
So Lucrece, set a-work, sad tales doth tell (v. 1493ff.).

Folgende verse in der erfolglosen werbungsrede des Staines

« Speak but one word, and I'm satisfi'd:
Or do but say but mum, and I am answer'd ».
No sound? no accent? Is there no noise in women? (p. 252)

betrachtet Fleay (BCh. I 73) als eine offenbare parodie zweier RJ-stellen:

Mercutio. Speak but one rhyme, and I am satisfied;
Cry but « Ay me! » pronounce but « love » and « dove » (II 1, 9f.);
Nurse. There's no trust, No faith, no honesty in men (III 2, 85f.).

Dass Staines, der kurz vorher eine stelle aus Marlowe's « Hero and Leander » citiert hat, Mercutio's worte im gedächtniss hatte, ist wahrscheinlich; fraglicher ist der zusammenhang mit dem ausruf der amme.

XV. ROBERT TAILOR.

In Robert Tailor's 1614 gedruckter komödie « The Hog hath lost his Pearl » entführt Haddit die tochter Rebecca des reichen wucherers Hog, den er zugleich seines goldes beraubt, mit hilfe dieser pietätslosen tochter. Ward bemerkt: *The comic intrigue has the air of a parody on Shylock and Jessica* (III p. 157 anm. 2). Tailor scheint sich in der that dieses motiv des Sh.'schen lustspiels angeeignet zu haben, natürlich ganz ohne parodistische absichten seinerseits.

Aus den schon öfters besprochenen schlussversen des prologs dieses stückes:

And if it prove so happy as to please,
We'll say 'tis fortunate, like Pericles (DH. XI p. 428)

hat man wohl mit recht den schluss gezogen, dass das Pericles-drama, an dessen komposition Sh. betheiligt war, einen bedeutenden bühnenerfolg gehabt hatte (vgl. ib. p. 428 anm.).

XVI. JOHN TOMKINS.

In JOHN TOMKINS' « ALBUMAZAR » (gedr. 1615) erklärt der betrügerische titelheld : *The world's a theatre of theft.* Grosse flüsse berauben kleine bäche und werden selbst die beute des meeres ; auch innerhalb des menschlichen körpers bestehle ein organ das andere : *Man's a quick mass of thievery* (I, 1 ; DH. XI p. 303). Diese stelle ist begreiflicher weise mit dem den diebstahl zum weltprinzip erhebenden zornausbruch von Sh.'s Timon verglichen worden (ib. p. 303) ; nach Wards andeutung (III 180 anm. 3) scheint der gedanke jedoch aus der italienischen vorlage des Engländers zu stammen. Wörtliche übereinstimmungen mit Sh. weist die stelle nicht auf.

Die worte, mit denen Eugenio die am fenster erscheinende geliebte Flavia begrüsst :

> As from nights of storms the glorious sun
> Breaks from the east, and chaseth thence the clouds
> That chok'd the air with horror, so her beauty
> Dispels sad darkness from my troubled thoughts
> (II, 8 ; p. 349)

klingen wie eine breitere ausführung eines der bekanntesten verse Romeos, der die am fenster erscheinende Julia begrüsst :

> It is the east, and Juliet is the sun (II, 2, 3).

Bemerkenswerther ist eine Sh.-ähnlichkeit in einem neuerdings vermuthungsweise demselben verfasser zugeschriebenen allegorischen spiel, betitelt « LINGUA : *Or, the Combat of the Tongue and the Five Senses for Superiority* » (gedr. 1607). Dieses stück war ursprünglich offenbar für ein akademisches publikum bestimmt, muss jedoch auch ausserhalb dieses engeren kreises viele leser gefunden haben, wie uns die sich bis 1657 rasch folgenden fünf neudrucke beweisen. Lingua will als sechster sinn anerkannt werden, wird jedoch von den herrschenden fünf sinnen zurückgewiesen und will sich deshalb an ihnen rächen. In dieser gemüthsverfassung, ganz in ihre pläne versunken, ruft sie ihrem pagen Mendacio zu :

> Therefore I pray thee, Mendacio, go presently ;
> Run, you vile ape.
> Men. Whither ?
> Lin. What, dost thou stand ?
> Men. Till I know what to do.
> Lin. 'Sprecious, 'tis true,
> So might'st thou finely overrun thine errand...
> (I 2 ; DH. IX p. 343).

Lingua wird hier die vergesslichkeit der Portia nachahmen, die angstvoll auf nachrichten über den ausgang der verhängnissvollen senatssitzung harrt :

Por. I prithee, boy, run to the senate-house ;
Stay not to answer me, but get thee gone :
Why doest thou stay ?
Lucius. To know my errand, Madam.... (Caes. II 4, 1ff.).

Desselben die innere unruhe verrathenden mittels hatte sich Sh. schon vorher bedient, um den mühsam beherrschten schrecken Richards des Dritten bei der meldung von dem nahen der flotte Henry Tudors anzudeuten. Der könig befiehlt dem Catesby :

Fly to the duke . . . Dull, unmindful villain,
Why stand'st thou still, and go'st not to the duke ?
Cate. First, mighty sovereign, let me know your mind,
What from your grace I shall deliver to him (IV 4, 442ff.).

Dass der verfasser von « Lingua » eine dieser wirkungsvollen scenen im gedächtniss hatte, ist wahrscheinlich.

XVII. ROBERT DAVENPORT.

Robert Davenport, einer der vielen für uns schattenhaften dramatiker seiner zeit, hat sich in seinem einzigen uns erhaltenen stück, « The City-Nightcap » (lic. 1624), Sh. widerholt genähert. Am auffälligsten dadurch, dass er seine vielduldende heldin Abstemia auf ihren irrfahrten in Mailand in ein bordell locken lässt, wo es ihr gelingt, das herz eines sie begehrenden vornehmen mannes, des sohnes des herzogs von Mailand, durch ihr flehen zu erweichen und ihre ehre zu retten (Act IV). Abstemia wandert hier, wie auch Fleay (BCh. I p. 104) gesehen hat, auf Marinas pfaden : Marinas leiden im hause der kupplerin und ihre bekehrung des Lysimachus [1] sind von Davenport nachgeahmt worden (cf. Per. IV 2 u. 6).

Ausserdem sind Sh.-ähnlichkeiten in einem gleichniss (Wint., vgl. FA. p. 196) und im gedanken (Cymb., vgl. DH. XIII p. 179) erkannt worden, und Fleay hat bemerkt : *In II 2 is a couplet adapted from Ven.* Er wird damit folgende verse des Clown gemeint haben :

And let us sport ourselves in yonder rushes,
And being set, I'll smother thee with busses (p. 128),

vgl. in der ersten lockrede der Venus :

Here come and sit, where never serpent hisses,
And being set, I'll smother thee with kisses (v. 17f.).

[1]) Auf ein wortecho aus Per. ist DH. XIII p. 158 aufmerksam gemacht worden.

XVIII. WILLIAM ROWLEY.

Dass der wortreiche, sich in komischen anrede-formeln, wie *my merchants of bona Speranza, my fine trundletails, my wooden cosmographers, Ursa Major* etc. (Act II, 1; p. 120 ff.) überbietende wirth Boxall in William Rowleys « A Woman never Vexed » (gedr. 1632) zu der sippe des lustigen, in derselben art von spässen excellierenden wirths in Sh.'s Wiv. gehört, ist nicht zu bezweifeln. Ausserdem hat man in demselben stück eine wörtliche übereinstimmung mit Mds. bemerkt (DH. XII p. 99), und in « A Match at Midnight » (gedr. 1633) ein citat aus Pilgr. von *Crabbed Age and youth* (DH. XIII p. 89).

Auf dem titelblatt des 1662 gedruckten dramas « The Birth of Merlin; *or, The Child hath found his Father* » ist neben William Rowley Sh. genannt, in dem stück selbst aber werden wir wenig an ihn erinnert. Nur einmal, als es sich um die einführung eines übernatürlichen wesens handelt, lenkt Rowley, wenn er wirklich der verfasser der Joan Goe-too't scenen ist, unwillkürlich etwas auffälliger in Sh.'s bahnen ein — bei dem erscheinen des teufels, der die arme verführt hat. Dieser ist nämlich nur für sie sichtbar, nicht auch für den neben ihr stehenden bruder, der gar nicht begreifen kann, mit wem die schwester spricht; Joan aber erklärt sich bereit dem höllischen geist zu folgen, auf jede gefahr hin:

Clown. 'Slid, who's that talks so? I can see nobody.
Joan. Then art thou blind or mad. See where he goes,
And beckons me to come; oh, lead me forth,
I'le follow thee in spight of fear or death
(III, 1, 175 ff.).

So war Hamlet dem winke des geistes gefolgt, der dann im gemach der königin auch nur ihm erscheint, die mutter sieht nichts.

Ausserdem ist bemerkt worden, dass Donoberts sentenz: *She is a woman, sir, and will be won* (I, 1, 45) in ganz ähnlicher form auch bei Sh. zweimal vorkommt (H6A und Tit.; vgl. Jung p. 90); es handelt sich eben um eine sprichwörtliche alliterierende redensart, die auch sonst zu belegen ist. Bei Robert Greene habe ich sie wiederholt gelesen (vgl. ESt. XVI p. 371).[1]

XIX. JASPER FISHER.

Dr. Jasper Fisher, der gelehrte verfasser der akademischen tragödie « Fuimus Troes » (gedr. 1633) wird mit Sh.'s werken jeden-

[1]) Ein programm von A. Zauner « Shakespeare und Rowley » (Sternberg, 1896; 40 seiten) ist im buchhandel nicht erhältlich.

falls wohl bekannt gewesen sein, auffällige entlehnungen hat er jedoch vermieden. Nur in einem kurzen, komischen intermezzo lässt sich ein Sh.-motiv deutlich erkennen : der miles gloriosus Rollano, der im kampfe mit dem römer Laberius scheinbar schwer verwundet auf den boden fällt, und nachher prahlend verkündet, er habe diesen furchtbaren feind in die flucht geschlagen (Act III sc. 1 ; p. 486ff.) wird diesen kniff wohl von Falstaff gelernt haben, der beim ansturm des Hotspur tot niedersinkt und sich dann rühmt er habe den Percy getötet (H4A V, 4).

Im übrigen sind nur einige wortechos aus Sh. bemerkt worden.[1]

XX. THOMAS MAY.

Das liebespaar in THOMAS MAY's schauspiel « THE HEIR » (gedr. 1633), Philocles und Leucothoë, entstammt zwei feindlichen häusern — weiter geht die schon öfters betonte ähnlichkeit mit dem RJ-motiv jedoch nicht, May hat keine tragödie, sondern eine komödie schreiben wollen. Im übrigen würde uns die art und weise wie sich das liebespaar seines dramas kennen lernt, eher vermuthen lassen, dass May in Chaucers dichtung wohl belesen war : wie die beiden jungen Thebaner der « Knightes Tale » die holde Emily, sehen Philocles und sein freund die schöne Leucothoë vom fenster aus im garten lustwandeln, und Philocles verliert auf den ersten blick sein herz an sie ; wie Crysseyde in den von der schlacht heimreitenden Troylus, verliebt sich Leucothoë in den hoch zu Ross an ihrem palast vorübersprengenden Philocles.

Viel aufdringlicher als das weitverbreitete RJ-motiv kommt eine andere, sichere entlehnung aus Ado zur geltung : auch May hat eine nachbildung der Dogberry-gruppe geliefert, auch er lässt einen polizeirottmeister mit seinen trabanten auftreten, der schwierige wörter falsch gebraucht und verdirbt, ähnlich wie Dogberry selbst (vgl. Act IV, V pp. 569, 579).

Neuerdings wurde auch noch eine ähnlichkeit mit Meas. hervorgehoben[2]. Der könig von Sicilien versucht es, Leucothoë, die

[1]) Cf. DH. XII p. 453 (R3), 460 (H8), 468 (John). Ausserdem kann man noch vergleichen : *trail our dastard pikes* (p. 507) mit H5 IV 1,40 ; *the wound's red lips* (p. 510) mit Caes. III 2, 229.

[2]) Vgl. Hans Strube : S. Centlivre's lustspiel « The Stolen Heiress » und sein verhältniss zu « The Heir » von Thomas May. Nebst anhang : May und Shakespeare (Halle 1900) ; p. 48 ff. — Ob auch in einem programm von A.Werner : Thomas May als lustspieldichter (Budweis 1894, 4°, 24 seiten) von May's beziehungen zu Sh. die rede ist, konnte ich nicht ermitteln.

zu seinen füssen für das leben ihres wegen eines vermeintlichen mordes zum tode verurtheilten geliebten fleht, zu bestimmen, das leben des Philocles mit ihrer ehre zu erkaufen (Act IV p. 561 ff.). Er bestürmt sie aber ebenso vergeblich wie Angelo Isabella : die tugend siegt in beiden dramen. Dass wir es hier mit einem plagiat zu thun haben, wird dadurch wahrscheinlich, dass dieses motiv, auf dem Sh.'s drama beruht, bei May als gänzlich überflüssiges, die haupthandlung nicht beeinflussendes intermezzo erscheint; der epigone hat sein stück nur noch mit einer effectvollen scene nach einem berühmten muster ausstatten wollen.

Auch Euphues bittet den könig um gnade für seinen sohn Philocles :

> Be like those powers above, whose place on earth
> You represent; show mercy, gracious king,
> For they are merciful
>
> (Act IV p. 558),

ähnlich wie Portia gesagt hatte :

> Earthly power doth then show likest God's,
> When mercy seasons justice
>
> (Merch. IV 1, 196 f.).

Über eine wörtliche übereinstimmung mit Macb. vgl. DH. XI 549, XII 32 f.

XXI. JOSEPH RUTTER.

Eine erinnerung an RJ haben wir wahrscheinlich in dem einzigen uns überlieferten stück des Cid-übersetzers JOSEPH RUTTER [1] zu erkennen, in dem pastoral-drama « THE SHEPHERDS' HOLIDAY » (gedr. 1635). Daphnis ist hoffnungslos in die jägerin Nerina verliebt; ein alter schäfer, Alcon, an den er sich in seiner liebesnoth wendet, gibt ihm einen spiegel, den er der geliebten schenken solle — durch diesen würde er sie gewinnen. Nachdem Nerina in den spiegel geblickt hat, versinkt sie in einen totenähnlichen schlaf, wird für tot gehalten und begraben. Alcon führt den trostlosen Daphnis zu ihrem grab und erweckt Nerina zu neuem leben, aber freilich nicht zu einem leben für Daphnis,dem sie ihre gunst nach wie vor versagt (Act V sc. II; DH. XII 425 ff.).

Das gewagte mittel des Alcon erinnert an den schlaftrunk des

[1]) Vgl. über diesen autor : Alfred Mulert : Pierre Corneille auf der englischen Bühne und in der engl. Übersetzungslitteratur des 17. Jahrh.'s (Münchener Beitr. XVIII) p. 3 ff.

Friar Laurence — wie Julia entsteigt Nerina dem grab. Die nebenumstände aber sind verschieden.

XXII. SIR WILLIAM BERKELY.

Die betrachtungen Lysander's über die zulässigkeit des selbstmordes in Sir WILLIAM BERKELEY's drama « THE LOST LADY » (gedr. 1639) sind in einen der philosophierenden monologe gefasst, wie sie nach Hamlets : *To be or not to be* Mode geworden sind (cf. Act V ; DH. XII p. 613).

Durch das schnippische wesen und die fröhliche laune der Irene werden wir allerdings manchmal an Sh.'s Beatrice erinnert. Wie diese, erklärt sie schliesslich, sie habe sich nur deshalb in Ergasto verliebt, weil sie geglaubt habe, er liebe sie :

Well, if I did love him, 'twas 'cause I thought
That he lov'd me (V ; p. 624).

Der jammervolle Ergasto des Berkeley'schen stückes aber hat nicht die mindeste ähnlichkeit mit Benedick.

XXIII. WILLIAM HABINGTON.

WILLIAM HABINGTON lässt in seinem romantischen drama « THE QUEEN OF ARRAGON » (gedr. 1640) einen *Captain* auf Sanmartinos bemerkung, er denke seine pflicht gethan zu haben, erwidern : *Base is the wight that thinks* (Act II sc. 1 ; DH. XIII 343) — eine schon öfters hervorgehobene variation einer bekannten Pistol'schen maxim (vgl. DH. l. c. ; H5). Das ganze sich diesem citat des hauptmanns anschliessende gespräch zwischen ihm und dem zwerg Browfildora, der u. a. erklärt, sie hätten einen gemeinschaftlichen ahnherrn gehabt : *Don Hercules, Who rifled nymph on top of Appenine* (p. 344) ist im tone Pistol's gehalten, voll tönender phrasen, und Sanmartino bemerkt schliesslich *These are strong lines* (p. 345), ähnlich wie Mrs. Quickly zu Pistol sagte : *These are very bitter words* (H4B II 4). Im übrigen werden unsere gedanken in diesem stück nur noch dadurch zu Sh. geführt, dass die geliebte des zwerges Browfildora als eine hofdame der königin Mab bezeichnet wird (Act IV sc. 1 ; p. 376), und dass die Lady Cleantha dem sie mit seinen liebesanträgen verfolgenden Sanmartino empört erwidert :

What sin scandals my carriage,
To give encouragement to this presumption ?
What privileg'd this attempt ? (IV 1, p. 379)

womit wir die entrüsteten worte der Mrs. Page beim empfang der Falstaff'schen liebesepistel vergleichen können (Wives II 1).

XXIV. WILLIAM CARTWRIGHT.

Der junge WILLIAM CARTWRIGHT (1611 — 1642) hat sich in einem Fletcher preisenden gedicht ein ziemlich wegwerfendes urtheil über Sh. gestattet, dessen kunst mit der Fletchers nicht zu vergleichen sei :

> Shakespeare to thee was dull, whose best jest lyes
> I'th Ladies questions and the Fooles replyes ;
> Old fashion'd wit . . . .
> Nature was all his Art, thy veine was free
> As his, but without his scurility (cf. CP p. 270).

Gleichwohl scheint er es nicht verschmäht zu haben, einen witz — und zwar nach unserem geschmack einen recht unerquicklichen — dieses altmodischen dichters zu borgen. In « The Comedy of Errors » sagt der syrakusische Dromio von der gestalt der ihn verfolgenden küchenfee Nell : *She is spherical, like a globe ; I could find out countries in her,* und vertheilt dann auf die fragen seines herrn hin die länder Irland, Schottland, Frankreich, England, Spanien, Amerika und die Indien an die verschiedenen theile ihres körpers — ein nichts weniger als feiner, aber wohl viel belachter scherz (III, 2). In Cartwrights komödie « THE ORDINARY » (gedr. 1651) preist der schwindler Slicer dem tölpel Credulous gegenüber seinen spiessgesellen Hearsay als einen grossen, mit den wichtigsten angelegenheiten aller länder vertrauten politiker und schliesst seinen panegyrikus mit den worten :

> 'Twould be a policy worth hatching to
> Have him dissected, if 'twere not too cruel.
> All states would lie as open as his bowels :
> Turkey in's bloody liver ; Italy
> Be found in's reins ; Spain busy in his stomach ;
> Venise would float in's bladder ; Holland sail
> Up and down all his veins ; Bavaria lie
> Close in some little gut, and *ragioni*
> *Di Stato* generally reek in all (I, 4 ; DH. XII p. 229).

Diese ähnlichkeit wird schwerlich eine zufällige sein.

XXV. THOMAS KILLIGREW.

In TH. KILLIGREWS grundverdorbenem lustspiel « THE PARSON'S WEDDING » (gedr. 1663) verspottet der *Captain* den pfarrer und die dirne Wanton: *Adieu, Abigail! adieu, heir-apparent to Sir Oliver Mar-text! To church, go; I'll send a beadle shall sing your epithalamium* (Act I sc. 1; DH. XIV 385). Cf. As you like it.

XXVI. ANONYME DRAMEN.

1. LOCRINE.

Wer an den wegen seiner Spenser-plagiate berüchtigten, noch nicht ermittelten und schwerlich je mit sicherheit zu ermittelnden verfasser der tragödie « LOCRINE » herantritt mit der erwartung ihn auch auf ähnlichen raubzügen in das gebiet Sh.'s zu ertappen, erlebt eine enttäuschung — der junge Sh. war für den gelehrten anonymus, dessen werk ja schon im Juli 1594 in die Stationers'Registers eingetragen wurde, noch keine des plünderns werthe literarische persönlichkeit. Man hat zwar die scene, in der Locrine ungestüm um die kriegsgefangene Estrild wirbt und sie gewinnt (IV 1), in verbindung gebracht mit der werbung des königs Eduard IV um die wittwe Lady Grey (H6C III 2) [1], aber der inhalt dieser scene war dem verfasser des « LOCRINE » von seiner quelle vorgeschrieben: Locrine musste sich in die fremde verlieben und sie zu seiner gattin machen. Bei der vollkommenen verschiedenheit der umstände und des wesens der frauen kann man höchstens zugeben, dass der Locrine-dichter der Sh.-scene das von ihm ebenfalls, wenn auch sparsamer gebrauchte kunstmittel der stichomythie abgesehen hat.

Der clown der tragödie, der fidele, aber durchaus kampfunlustige schuster Strumbo, fällt in der schlacht scheinbar tot zu boden, um weiteren verfolgungen zu entgehen (II 5) — eine list, zu der auch Falstaff seine zuflucht nahm, in der schlacht bei Shrewsbury (H4A V 4). In diesem falle könnte aus chronologischen gründen nur Sh. der nachahmer sein — es handelt sich dabei aber wohl um einen alten, stets eines lacherfolges sicheren witz der lustigen person.

2. KING RICHARD THE SECOND.

Mit besonderem interesse wenden wir uns der anonymen « *Tragedey of* KING RICHARD THE SECOND, *concluding with the Murder of the Duke of Gloucester at Calais* » zu, welche einem grösseren publikum erst vor wenigen jahren zugänglich geworden ist durch den von

[1]) Ward II 220 anm. 1.

Wolfgang Keller besorgten neudruck im deutschen Sh.-Jahrb. XXXV p. 3ff. In seiner einleitung begründet Keller den einfluss von H6B auf dieses drama in ebenso überzeugender weise, wie seine annahme, dass Sh.'s tragödie von Richard dem Zweiten, als deren erster theil das anonyme drama in seinen hauptthatsachen erscheint, erst nach diesem entstanden ist. Die frage, ob der anonymus Sh.'s R3 kannte, lässt Keller offen (p. 32), während ich sehr geneigt bin, sie zu bejahen. Dass sowohl in der rede der Cinthia vor dem für den herzog von Gloucester so verhängnissvollen maskenspiel (IV 3, 101 ff.) als auch in der sich anschliessenden begrüssungsrede des herzogs das gleichniss von dem Englands fluren verwüstenden eber gebraucht ist, das in Sh.'s tragödie auf Richard III angewendet ist, hat Keller selbst bemerkt — eine weit grössere Sh.-ähnlichkeit zeigt das gleichniss jedoch in seiner dritten gestalt, wie es noch innerhalb derselben scene von könig Richard selbst auf seinen oheim bezogen wird:

> Guard fast the doores, and sease hime presently!
> This is the cave that keeps the tusked boore,
> That rootes vp Englands v i n a r d s vncontrould
> (IV 2, 165ff.).

Mit derselben für England befremdlichen betonung der weingärten hatte Richmond von dem dritten Richard gesagt:

> The wretched, bloody, and usurping boar,
> That spoil'd your summer fields and fruitful vines
> (V 2, 7f.).

Auch die geistererscheinung — die geister Eduards III und seines sohnes, des schwarzen prinzen, warnen Gloster vor dem ihm drohenden, schon unvermeidlichen schicksal — erinnert mich doch weit mehr an das entsprechende eingreifen übernatürlicher mächte in Sh.'s königstragödie als an alle anderen geister bei Seneca oder im zeitgenössischen trauerspiel. Wie bei Sh. zeigen sich die geister dem schlafenden im traum; wie bei Sh. erscheinen sie unmittelbar vor dem untergang des tragischen helden. Dass sich der durchaus nicht unbegabte anonymus hier einem starken fremden einfluss fügte, lässt sich auch darin erkennen, dass seine geister vollkommen zwecklos sind — ihre warnungen können den herzog nicht mehr retten, denn wir wissen, dass die mörder schon vor der thüre stehen. Bei dem tiefen eindruck, den der unbekannte dichter meiner meinung nach von dieser geister-scene Sh.'s erhalten hatte, ist es wahrscheinlich kein zufall, dass sich die ersten worte des ersten seinen mörder verfluchenden geistes Sh.'s in einem vers der den mördern ihres gatten fluchenden herzogin von Gloucester spiegelt, wie schon Keller hervorgehoben hat (p. 32).

3. SIR JOHN OLDCASTLE.

Obwohl die verfasser [1] des historischen dramas « THE FIRST PART OF SIR JOHN OLDCASTLE » (gedr. 1600) ihren titelhelden in ihrem prolog von dem Oldcastle-Falstaff Sh.'s trennten mit den scharfen worten :

> It is no pamper'd glutton we present,
> Nor aged counsellor to youthful sin,
> But one, whose virtue shone above the rest,
> A valiant martyr, and a virtuous peer —,

so haben sie doch kein bedenken getragen, eine gewisse verbindung zwischen ihrem stück und H4A dadurch herzustellen, dass sie verschiedene gestalten des Sh.'schen dramas erwähnen liessen — zweimal Falstaff selbst und ausserdem noch zwei gefährten des übermüthigen Prince Hal, Poins und Peto (III 4, p. 318f.), mit deutlichen anspielungen auf ihre gemeinschaftliche strassenräuberei bei Gadshill (H4A II 2).

Ausserdem stehen die verfasser des SJO Sh. jedoch ziemlich unabhängig gegenüber. Wiederholt ist allerdings betont worden, dass der lebenslustige pfaffe Sir John of Wrotham, der mit seiner geliebten Doll im lande umherzieht und bei jeder passenden gelegenheit auf raub ausgeht, eine gewisse ähnlichkeit mit Falstaff besitze [2], der es ja auch nicht verschmähte sich an einer strassenräuberei zu betheiligen und mit einer ebenfalls Doll genannten dirne zu liebeln, aber der pfaffe ist viel jünger und unternehmungslustiger und erinnert mich mehr an den Friar Tuck-typus des Robin Hood-cyklus als an den fetten, alten ritter.

Des öfteren werden unsere gedanken auch zu Sh.'s H5 geführt. Wie Sh.'s könig am vorabend der schlacht bei Agincourt, durchstreift auch im SJO derselbe könig vor dem zusammenstoss mit den wiclifitischen rebellen verkleidet sein lager und die umgebung, wobei auch er allerlei begegnungen hat (SJO III, 4 und IV, 1) ; wie Sh.'s könig, erhält auch er von einem nächtlichen gegner ein erkennungszeichen, das zu einem drastischen wiedersehen führt. Wenn die seit Malone herrschende meinung, dass SJO zwischen den

1) Henslowe nennt vier namen : Monday, Drayton, Wilson und Hathway.

2) Cf. FA p. 16 ; Schelling, The English Chronicle Play, p. 132. Schellings angaben über den inhalt des SJO sind ungenau : die hälfte der von Sir John of Wrotham zerbrochenen münze soll den könig, den er ohne ihn zu erkennen, beraubt hat, nicht gegen andere strassenräuber schützen — dazu würde, wie der pfaffe ausdrücklich bemerkt, schon die losung « Sir John » genügen —, sondern nur als erkennungszeichen zwischen ihm selbst und dem könig dienen (III, 4 ; p. 320) ; der wallisische diener Davy steht nicht im solde des Oldcastle, sondern des lord Powis.

beiden theilen von H4 entstanden sei, das richtige trifft, so könnte Sh. sich in diesem falle einiger motive des älteren stückes erinnert und sie glücklich verwerthet haben. Stofflich ergiebt sich zwischen den dramen noch die übereinstimmung, dass in beiden die verschwörung des Earl of Cambridge und seiner genossen gegen Heinrich V entdeckt und bestraft wird; die darstellung dieses historischen ereignisses ist jedoch eine ganz verschiedene.

Schliesslich liefert uns SJO einen weiteren beweis dafür, dass es seit Dogberry den dramatikern nahezu unmöglich war, einen die worte richtig gebrauchenden polizeibeamten auf die bühne zu bringen. Auch in diesem stück erscheint ein nach dem räuberischen pfaffen fahndender Constable, der zu einem dienstmann des Oldcastle sagen muss: [*I*] *am to crave your hindrance to search all suspected places* (II 1).

4. THOMAS LORD CROMWELL.

In der mit allerlei unhistorischem beiwerk ausgestatteten dramatischen biographie des « Malleus Monachorum », in « The Life and Death of Thomas Lord Cromwell » (lic. 1602) bemerken wir nur wenige anklänge an Sh., die gewiss nicht genügen würden eine verbindung zwischen ihm und diesem effecthaschenden stück herzustellen:

Cromwell. My soul is like a water greatly troubled (V, 1) —

Shrew. A woman moved is like a fountain troubled (V, 2, 142);

Hodge. *When I have seen Boreas begin to play the ruffian with us, then would I down on my knees, and call upon Vulcan* (II, 3) —

Steevens verglich: *The winds, Who take the ruffian billows by the top* (H4B III 1, 21), und: *But let the ruffian Boreas once enrage The gentle Thetis* (Troil. I 3, 38).

Hales. If welcome want,
Full bowls and ample banquets will seem scant (III, 3) —

Malone verglich die worte der Lady Macbeth: *The feast is sold, That is not often vouch'd, while 'tis a-making, 'Tis given with welcome* (III 4, 33).

Bemerkenswert ist noch, dass der verfasser des Cromwell von den kämpfen vor Troja dieselbe auffassung hat, wie Caxton, Sh. und Heywood — auch er lässt den tapferen Hector von der übermacht Achills und seiner Myrmidonen überfallen und schmählich niedermachen. Der Earl of Bedford, der sich von der übermacht der Bolognesen bedroht sieht, will nicht lebendig an Frankreich ausgeliefert werden:

I'll have my body first bor'd like a sieve,
And die as Hector, 'gainst the Myrmidons,
Ere France shall boast Bedford's their prisoner (III, 2).

5. WILY BEGUILED.

Wiederholt hat sich die forschung schon mit dem anziehenden, anonym überlieferten drama « Wily Beguiled » (gedr. 1606) beschäftigt. Fleay (BCh. II 158ff.) hat das stück mit hypothesen überschüttet, Sarrazin [1] auf zweifellos beachtenswerthe stilistische übereinstimmungen mit dem text der « Spanish Tragedy » Kyd's aufmerksam gemacht. Auch die Sh.-reflexe des stückes sind schon öfters besprochen worden. Ganz unverkennbar ist die nachahmung des mondschein-gesprächs Lorenzos und Jessicas im park von Belmont mit seiner anmuthigen gelehrten färbung und seinem unvergesslichen sechsmaligen einsatz : *In such a night....* (Merch. V 1, 1ff., vgl. DH. IX p. 314 f., CP. 19) ; man wird es deshalb um so wahrscheinlicher finden, dass der anonyme dichter, als er seinen wucherer Gripe klagen liess : *My daughter ! my money ! all's gone ! what shall I do ?* (p. 319) an Shylocks zwiespältigen schmerz gedacht hat. Eine gewisse ähnlichkeit mit RJ ergibt sich dadurch, dass auch zwischen Sophos und Lelia eine amme vermittelt und ihre herrin einmal durch die ausweichende art ihrer berichterstattung neckt (p. 295 f. ; cf. RJ II 5) ; es ist daher möglich, dass eine übereinstimmung in dem von beiden ammen den freiern graf Paris und Sophos gespendeten lob kein zufall ist (vgl. Sarrazin l. c. p. 75), obwohl es sich dabei um die allgemein gebräuchliche, heute noch übliche, volkstümliche formel : *a man of wax* handelt.[2]

Obwohl uns das stück erst in einem druck von 1606 erhalten ist, herrscht doch die ansicht vor, dass es wesentlich früher entstanden sei. In der that berührt uns sein ganzer stil altmodisch : sowohl der derbe, volksthümliche witz des clown Will Cricket wie auch die steif-pathetischen liebesscenen passen besser in das 16. Jahr. als in das 17., das von anfang an ganz andere dramatische anforderungen stellte. Gegen diese annahme einer früheren entstehung scheint jedoch ein noch nicht betonter Sh.-anklang zu sprechen, der sich nicht im texte des stückes selbst, sondern im prolog (p. 222) findet, in dem gespräch des prologisten mit dem gaukler. Dieser verspricht : *I'll show you a trick of the twelves, and turn him over the thumbs with a trice; I'll make him fly swifter than meditation.* Hier

1) « Thomas Kyd und sein Kreis » p. 75 f. Das schiffer-gleichniss in « WB. » : *Or as the poor distressed mariner, Long toss'd by shipwreck on the foaming waves, At length beholds the long-wish'd haven, Although from far his heart doth dance for joy* (DH. IX p. 235) erinnert aber noch auffälliger an Spenser FQu. I 3, 31 : *As when the beaten marinere, That long hath wandred in the Ocean wide..... Soone as the port from far he has espide*, etc. (vgl. W. Heise p. 79, 150). Zu dem in « WB. » und in der « Sp. Tr. » belegten ausdruck *from depth of underground* vgl. bei Sh. : *A spirit rais'd from depth of underground* H6B I 2, 79).

2) Vgl. Thomas Randolph's « Jealous Lovers » (I 1 ; vol. I p. 69) : *a boy of wax.*

liegt die parodistische absicht des verfassers auf der hand : Hamlet hatte den geist beschworen, den frevel zu enthüllen : *that I, with wings as swift As meditation or the thoughts of love, May sweep to my revenge* (I 4, 29ff.).

Für die erklärung dieses spöttischen echos bieten sich uns freilich verschiedene möglichkeiten. Entweder ist der prolog erst später angefügt worden [1], oder dieser ausdruck stand schon im text des vorshakespeareschen Hamlet, oder das ganze stück ist doch erst, nachdem Sh.'s Hamlet auf der bühne erschienen war, zu anfang des 17. jahrh. niedergeschrieben worden. Entscheiden wir uns für diese letzte annahme, der keine thatsachen im wege stehen, so könnten wir uns auch die nicht gerade auffällige übereinstimmung mit dem plan der Merry Wives, die Fleay bemerkt hat — Lelia wird von drei freiern umworben wie Anne Page (BCh. II 161) — allenfalls als eine entlehnung des anonymus erklären.

Räthselhaft sind die ausfälle des prologs gegen den feurigen dichter der schauspieler, der auf den brettern in einer kalbshaut busse thun solle (p. 222) und dessen kalbshaut-scherze nun völlig von ihrer bühne verbannt seien (p. 223). Ich kenne nur ein drama, welches, im eigentlichsten sinne des wortes, *calf's-skin jests* enthält : Sh.'s « King John ». Constance ruft dem Austria wüthend zu, er solle die löwenhaut abwerfen : *And hang a calf's-skin on those recreant limbs* (III 1, 129) — eine schmähung, die der bastard wiederholt und variiert, sobald Austria den mund öffnet, im ganzen nicht weniger als fünfmal (v. 131, 133, 199, 220, 299), so dass das sechsmal auftretende, von den sprechenden höhnisch betonte wort *calf's-skin* sich dem gedächtniss des hörers natürlich tief einprägt. Dass aus dem prolog eine Sh. nicht freundliche gesinnung spricht, kann man aus der oben erwähnten Hamlet-parodie schliessen, und dazu stimmt die scharfe rüge der kalbshaut-scherze, aber — welches werk Sh.'s wäre wohl in dem von dem befehdeten schauspieler-dichter verfassten stück « Spectrum » zu erkennen ? *Spectrum is a looking-glass, indeed, Wherein a man a history may read, Of base conceits and damned roguery : The very sink of hell-bred villany,* sagt der prolog (p. 221). Ich wage eine vermuthung, die für mich selbst sehr viel bestechendes hat. Ich nehme das wort *Spectrum* in dem den Engländern von ihrem lehnwort *spectre* her geläufigen sinne von « gespenst, geist », und beziehe es auf die hauptgestalt der Hamlet-tragödie, auf den geist des alten Hamlet. Dass

[1]) Fleay ist auf Jonson als verfasser dieses prologs zu rathen gekommen (BCh. l. c. p. 159). Eine stilverschiedenheit vermag ich aber zwischen dem prolog und dem drama selbst nicht zu erkennen. Im gegentheil — der ungewöhnliche vergleich *as melancholy as a mantle-tree* (wofür Fleay *as a myrtle tree* schreibt) steht im prolog (p. 222) und im drama (p. 327).

ein feindlicher kritiker in diesem werk ein wirrsal von höllischer schurkerei sehen konnte, ist im hinblick auf die verbrechen des Claudius selbstverständlich. Habe ich mit dieser vermuthung das richtige getroffen, so ist die tendenz des prologs eine durchsichtige : wir haben in ihm einen der schärfsten zeitgenössischen angriffe auf Shakespeare zu sehen, einen angriff, der offenbar von einem eifersüchtigen rivalen des populären dramatikers ausging und psychologisch somit sehr verständlich ist. Dass dieser tadelsüchtige neider für sein eigenes stück dann doch wieder anleihen bei dem die bühne beherrschenden dichter gemacht hat, ist nicht überraschend — für diesen zwiespalt der gefühle lassen sich verschiedene beispiele anführen. Ich gedenke nur des berühmtesten falles : niemand ist geneigter gegen Sh. anzuulken als das freundespaar Beaumont und Fletcher, und niemand ist zugleich tiefer von dem meister beeinflusst als die beiden jungen männer.

6. THE PURITAN.

In dem drama « The Puritan ; *or, the Widow of Watling Street* », gedr. 1607 mit den lockenden initialen W. S. auf dem titelblatte, erkenne ich nur eine schon oft besprochene stelle als eine wahrscheinliche Sh.-erinnerung an, die worte des Sir Geoffrey Plus : *Instead of a jester, we'll have the ghost in the white sheet sit at the upper end of the table* (IV, 3). Dass mit diesem gespenst Banquos geist gemeint ist, der sich dem gedächtniss der zuschauer besonders tief einprägen musste, halte auch ich für möglich. Im übrigen lehne ich alle die von Fleay (BCh. II p. 93) als Sh.-travestien verzeichneten stellen, sowie den neuerdings von Jung (l. c. p. 95f.) entdeckten vermeintlichen zweiten Macbeth-anklang ab : es handelt sich dabei immer nur um geringfügige wörtliche übereinstimmungen oder um eine ganz flüchtige situationsähnlichkeit wie bei der belebung des in folge eines schlaftrunkes scheintoten Corporal Oath, den Fleay in zusammenhang mit der Thaisa des Per. bringen wollte. Dass Middleton der verfasser dieses unerfreulichen stückes ist, dafür scheint auch mir vieles zu sprechen, namentlich die grausamen witze über die fröhlichen gefühle, die der tod eines vaters bei seinem sohne hervorrufen müsse, sind ganz im stile dieses dramatikers (vgl. Pur. III, 6 und IV, 1 mit « Your Five Gallants » IV, 8, vol. III 228 und « A Mad World » I 1, vol. III 255).

7. THE MERRY DEVIL OF EDMONTON.

Dass der lustige, gesprächige besitzer des wirthshauses zum heiligen Georg in « The Merry Devil of Edmonton » (gedr. 1608), Blague genannt, eine nicht zu verkennende ähnlichkeit mit seinem berufsgenossen, dem Hosenbandordenwirth in Wiv., besitzt, ist schon oft hervorgehoben worden. Auch darin ähnelt er ihm, dass er dazu beiträgt den strom der treuen liebe glatt rinnen zu lassen :

bereitwillig gewährt er dem romantischen liebespaar Milliscent und Raymond den schutz des heiligen Georg.

Der wald, in dem der wildernde wirth und seine genossen, die liebenden und ihre verfolger zusammentreffen und sich gegenseitig erschrecken, ist ebenso reich an gestalten und wirrsalen wie der elfenwald bei Athen, aber die übereinstimmung bleibt auf den schauplatz beschränkt, die sehr ergötzlichen abenteuer des späteren stückes sind durchaus verschieden.

Auch einige wort-echos aus Haml. (CP p. 73), H4B (FA p. 74) und Wiv. (vgl. Warnke und Proescholdt's ausgabe p. 57) sind bemerkt worden, doch ist die Sh.-färbung der diction des stückes keine auffällige, man denkt beim lesen viel häufiger an die gewandte, zumeist aber auch dünnflüssige dichtersprache Dekkers [1] oder Heywoods.

8. THE VALIANT WELSHMAN.

« The Valiant Welshman », verfasst von einem bis jetzt noch räthselhaften R. A., gedruckt 1615, ist eines der stücke, die je nach dem standpunkt des lesers sehr verschieden beurtheilt werden müssen. Der aesthetiker zuckt etwas verächtlich die achseln, und man kann ihm das nicht verargen : von einem dichter, der einer prinzessin in der ersten stunde ihres bräutlichen glückes so hässliche vergleiche in den mund legen kann, wie sie R. A. die soeben dem helden Caradoc verlobte Guiniver aussprechen lässt [2], muss sich ein aesthetischen genuss suchender leser mit grausen abwenden. Einen etwas verschiedenen, günstigeren eindruck wird der vergleichende litterarhistoriker erhalten — für ihn ist es von nicht geringem interesse zu beobachten, wie sich ein humanistisch gebildeter junger mann mit den starken wirkungen der zeitgenössischen dramatik abfindet, wie er sich die aus der bühnenwelt und aus der romantischen dichtung auf ihn einströmenden eindrücke, die ihn zu eigenem schaffen anregen, nach bestem können wieder aus der seele dichtet. Spenser, Shakespeare, Ben Jonson zogen ihn mächtig an,

[1]) Vergl. vorläufig Bang im *Arch. für neuere Sprachen*, CVII, p. 110 anm. 3.

[2]) Zur beleuchtung des satzes, dass der schein hin und wieder trügt, sagt sie :

> Tis true that heathen Sages have affirmed,
> That Natures Tablet fixt within our looke,
> Gives scope to reade our hearts, as in a booke.
> Yet this affirmative not alwayes holds ;
> For sometimes as the urine, that foretels
> The constitution of each temperature,
> It falsely wrongs the judgement, makes our wit
> Turne Mountybanke in falsely judging it :
> And like the outward parts of some fayre whore.
> Deceives, even in the object we adore (II 1, 14ff.).

von Sh. wurde er zu zwei episoden veranlasst, die nur locker in den plan seines werkes eingefügt sind — zu einem tragischen und einem komischen intermezzo. Marcus Gallicus, der mit schändlichen absichten in das schlafgemach der Voada eindringt und trotz ihres flehens und ihrer vorstellungen auf seinem vorhaben besteht, erinnert stark an den verderber der Lucretia, und wörtliche anklänge an Sh.'s epos machen es wahrscheinlich, dass der junge dichter durch Sh.'s dichtung auf den gedanken der verwendung dieses berühmten motives gebracht wurde [1]; ob Heywood's wunderliches und wunderlicher weise erfolgreiches Lucretia-drama damals schon auf den brettern war, können wir nicht mit bestimmtheit sagen [2]. Noch überzeugender lässt sich die verbindung zwischen dem komischen intermezzo der sich über die beerdigung Glosters, der sich erhängt hat, berathenden bauern und der totengräberscene in Haml. herstellen. [3]

Ausserdem ist mir im VW noch ein ziemlich künstlich hineingearbeitetes motiv aufgefallen, das ganz ähnlich in einem wohl kurz vor der entstehung des VW aufgeführten schauspiel Sh.'s verwendet worden war, in dem ebenfalls in der prähistorischen keltenwelt Englands spielenden « Cymbeline ». Sh.'s Posthumus nimmt bauernkleidung an und kämpft auf der seite der Britten ge-

[1]) Vgl. Act V sc. 1, und Valentin Krebs ausgabe des VW. (Münchener Beiträge XXIII), Einl. p. XLV ff.

[2]) Der monolog des Marcus Gallicus im schlafgemach der Voada zeigt der darstellung Sh.'s gegenüber eine grosse ähnlichkeit mit der entsprechenden rede des Heywood'schen Sextus Tarquinius. Die beiden verbrecher flehen zuerst die nacht um ihren schutz an :

MG. Night, that doth basely keepe the dore of sinne,
And hide grosse murthers and adulteries.... (V, 1 ; p. 63) —

ST. Night, be as secret as thou art close, as close
As thou art blacke and darke, thou ominous Queene...
(vol. V p. 221),

und wenden sich dann zu dem lager der frau :

MG. Behold the local residence of love,
Even in the rosie tincture of her cheeke.
I am all fire, and must needs be quencht.... (ib. p. 64) —

ST. Heere, heere, behold ! beneath these curtains lies
That bright enchantresse that hath daz'd my eyes...
I'me all impatience, violence and rage,
And save thy bed nought can this fire asswage (ib. p. 222f.).

[3]) IV 3, ib. p. XLIXff. Ebenda (p. XLVIIIf.) ist auch auf die ähnlichkeit zwischen den beiden giftmord-pantomimen in Haml. und VW hingewiesen. Nebenbei sei bemerkt, dass wir in Krebs Text in den Versen : *Or by these holy raptures that inspire The soule of* Politians *with revenge* (I 4, 102f.) lesen müssen *Politicians,* auch *Polititians* geschrieben.

gen die Römer; die Britten weichen, Cymbeline selbst wird gefangen genommen — da erscheint Posthumus und befreit in gemeinschaft mit Belarius und seinen pflegesöhnen den könig, so dass der sieg schliesslich den Britten bleibt (Act V sc. 2 und 5). Caradoc, der wallisische held des anonymen dramas, wird zur unterstützung des von den Römern bedrohten brittischen königs Gederus abgesandt, aber von diesem, dessen argwohn durch einen verläumder geweckt wird, in der entscheidungsschlacht zu einer passiven rolle verurtheilt. Der empörte Caradoc nimmt daraufhin die kleidung eines gemeinen soldaten an, und wie die Britten vor den Römern zurückweichen, greift er ein und schlägt die feinde in die flucht (Act II sc. 4). Die ähnlichkeit ist eine auffällige. Das chronologische verhältniss der beiden dramen ist allerdings nicht mit voller sicherheit zu bestimmen, aber wenn der VW wirklich nicht lange nach 1610 entstanden ist (vgl. Krebs einl. p. LVIff.) — eine annahme, gegen die sich kein entscheidender grund ins feld führen lässt —, so kann sein dichter unter dem unmittelbaren einfluss des Sh.'schen dramas gestanden sein.

Auf wort- und gedanken-anklänge an Wiv. und Haml. ist bei Kreb pp. XXII und 83 aufmerksam gemacht. Octavians stolze versicherung:

> And had not Bryttayne to her selfe prov'd false,
> Cesar and all his Army had been toombde
> In the vast bosome of the angry sea (II 1, 90ff.)

klingen wie ein echo der worte des Bastards, mit denen Sh.'s King John schliesst:

> Come the three corners of the world in arms,
> And we shall shock them. Nought shall make us rue.
> If England to itself do rest but true.

9. LUST'S DOMINION.

In der tragödie « Lust's Dominion » (gedr. 1657) sagt der könig Fernando:

> O, I grow dull, and the cold hand of sleep
> Hath thrust his icy finger in my breast,
> And made a frost within me . . . .
> (Act III sc. 2; DH. XIV 136).

In der anmerkung ist hingewiesen auf KJ V sc. 7. Ausserdem ist die einfügung einer elfenszene, die inmitten der gräuel dieses trauerspiels sehr überraschend wirkt, beachtenswerth: *Enter Oberon, and Fairies dancing before him; and Music with them.* Oberon verkündet der Maria ihren nahen tod (ib.).

Zur ergänzung dieser studien wäre neben den grundlegenden werken von Ward und Fleay und den Shakespeare-Allusions-Books auf folgende monographien zu verweisen :

C. Vopel. John Webster. His Life and his Dramas. Bremen 1888 ;

Max Wolff. John Ford, ein Nachahmer Shakespeares. Heidelberg 1880.

Ausserdem möchte ich noch bemerken, dass in den beiden heften meiner Quellen-studien für Beaumont und Fletcher, Marston, Tourneur, Chapman, Massinger und Ford eine grössere anzahl von Shakespeare-reflexen verzeichnet ist, welche in den uns vorliegenden ausgaben dieser dramatiker nicht angegeben sind. [1]

[1]) Ein programm von O. Glöde « Shakespeare in der engl. Litteratur des 17. und 18. Jahrhunderts », Doberan 1902, setzt erst nach den Stuart-dramatikern ein.

A. Verzeichniss der erwähnten Werke Shakespeares.

(Die zahlen geben die seiten dieses buches an; durch fetten druck sind die für die chronologie der dramen Sh.'s wichtigen stellen hervorgehoben).

I. BEI THOMAS DEKKER.

II. BEI THOMAS HEYWOOD.

III. BEI THOMAS MIDDLETON.

IV. BEI RICHARD BROME.

V. BEI THOMAS RANDOLPH.

VI. BEI JAMES SHIRLEY.

VII — XXVI. BEI VERSCHIEDENEN DRAMATIKERN.

B. Verzeichniss der übrigen Namen und Titel.

Abkürzungen :

CP. = Shakespeare's Centurie of Prayse
FA. = Fresh Allusions to Shakespeare
(cf. Publications of the New Shakespeare Society Ser. IV No. 2. 3).
QST. I = Quellen-Studien zu den Dramen Ben Jonson's etc. (Erlangen & Leipzig 1895).
QST. II = Quellen-Studien zu den Dramen George Chapman's etc. (Strassburg 1897).

Druckfehler :

Seite 4 zeile 6 von unten lies [2]; s. 6 z. 8 v. u. lies Fustigo; s. 37 z. 2 v. u. lies P. für B; s. 67 z. 1. v. o. lies *in*.

Materialien zur Kunde

des

älteren Englischen Dramas

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BEGRUENDET UND HERAUSGEGEBEN

VON

W. BANG
o. ö. Professor der Englischen Philologie an der Universität Louvain

ZEHNTER BAND

LOUVAIN
A. UYSTPRUYST

LEIPZIG
O. HARRASSOWITZ

LONDON
David NUTT

1905

BEN JONSON'S

EVERY MAN IN HIS HUMOR

REPRINTED

FROM THE QUARTO 1601

BY

W. Bang AND **W. W. Greg**

LOUVAIN
A. UYSTPRUYST

LEIPZIG
O. HARRASSOWITZ

LONDON
DAVID NUTT

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PREFATORY NOTE

The entries in the Stationers' Register relative to *Every Man in his Humour* are as follows :

4. Augusti [1600].
As you like yt / a booke
Henry the ffift / a booke
Euery man in his humour / a booke
The commedie of muche A doo about nothing a booke / } to be staied.

[Arber's Transcript, III. 37.]

14. Augusti [1600]. Master Burby Walter Burre. Entred for yeir [*their*] copie vnder the handes of master Pasuill [*i.e.* Pasfield] and ye Wardens. a booke called Euery man in his humour . . . . . . vj^d

[Arber's Transcript, III. 169.]

An edition in quarto, dated the following year, was printed « for Walter Burre ». Of this a number of copies are extant. The present reprint has been prepared from a transcript made from the copy preserved in the Bodleian Library, Oxford, and the proofs have been read throughout with a copy in the British Museum. This copy bears the press-mark C. 34. c. 59. ; there is also another copy, of which use has constantly been made for purposes of comparison, with the press-mark 162. c. 70. So far as has been observed the copies of the original quarto agree absolutely. The reprint in the *Shakespeare-Jahrbuch* XXXVIII has also been consulted ; it proves to be not invariably accurate in detail.

In the present reprint the original has been reproduced as faithfully as possible. All misprint have been retained, including turned letters and wrong founts. The spacing has, of course, necessarily been normalised, though the division of words has in all cases been preserved. In the punctuation the roman and italic founts have been carefully distinguished except in the case of commas, which experience has shown to be practically impossible, while the attempt is ruinous to the eyesight. A certain number of black-letter stops, mostly queries and periods, appear in the original ; these have been treated as roman.

The lines have been numbered throughout and correspondence with the text of the 1616 folio (*Materialien*, VII) noted in the right hand margin.

Readers are requested to correct the following errors, which have unfortunately crept into the reprint :

l. 1610 for *Clement* read *Clement*
l. 2150 for *Gui.* read *Giu.*
l. 2790 for vvich read vvhich

EVERY MAN IN his Humor.

As it hath beene ſundry times *publickly acted by the right* Honorable the Lord Cham-*berlaine his ſeruants.*

Written by BEN. IOHNSON.

Quod non dant proceres, dabit Hiſtrio.

Haud tamen inuidias vati, quem pulpita paſcunt.

Imprinted at London for *Walter Burre*, and are to *be ſould at his ſhoppe in Paules Church-yarde.*
1601.

The number and names of *the Actors.*

Lorenzo ſenior.	*Giulliano.*
Proſpero.	*Lorenzo iunior.*
Thorello.	*Biancha.*
Stephano.	*Heſperida.*
Doctor Clement.	*Peto.*
Bobadilla.	*Matheo.*
Muſco.	*Pizo.*
Cob.	*Tib.*

EVERY MAN

in his Humor.

ACTVS PRIMVS, SCENA PRIMA.

Folio
Act I. Sc. 1

Enter Lorenzo di Pazzi Senior, Musco.

NOw trust me, here's a goodly day toward. *79*
Musco, call vp my sonne *Lorenzo*: bid him rise: tell him, I haue some businesse to imploy him in.

Mus. I will, sir, presently.

Lore.se. But heare you, sirrah;
If he be at study, disturbe him not.

Mus. Very good, sir. *Exit Musco.*

Lore.se. How happy would I estimate my selfe,
Could I (by any meane) retyre my sonne,
From one vayne course of study he affects?
He is a scholler (if a man may trust
The lib'rall voyce of double-toung'd report)
Of deare account, in all our *Academies*.
Yet this position must not breede in me
A fast opinion, that he cannot erre.
My selfe was once a *student*, and indeede
Fed with the selfe-same humor he is now,
Dreaming on nought but idle *Poetrie*:
But since, Experience hath awakt my sprit's, *Enter Stephano.*
And reason taught them, how to comprehend
The soueraigne vse of study. What, cousin *Stephano*?
What newes with you, that you are here so earely?

Steph. Nothing: but eene come to see how you doe, vncle.

Lore.se. That's kindly done, you are welcome, cousin.

Steph. I, I know that sir, I would not haue come else: how *105* doeth my cousin, vncle?

Lore.se. Oh well, well, goe in and see; I doubt hee's scarce stirring yet.

Steph. Vncle, afore I goe in, can you tell me, and he haue e're a booke of the sciences of hawking and hunting? I would

fayne borrow it.

Lor. Why I hope you will not a hawking now, will you?

Step. No wusse; but ile practise against next yeare: I haue bought me a hawke, and bels and all; I lacke nothing but a booke to keepe it by.

Lor. Oh most ridiculous.

Step. Nay looke you now, you are angrie vncle, why you *115* know, and a man haue not skill in hawking and hunting now a daies, ile not giue a rush for him; hee is for no gentlemans company, and (by Gods will) I scorne it I, so I doe, to bee a consort for euerie *hum-drum*; hang them *scroiles*, ther's nothing in them in the world, what doe you talke on it? a gentleman must shew himselfe like a gentleman, vncle I pray you be not angrie, I know what I haue to do I trow, I am no nouice.

Lor. Go to, you are a prodigal, and selfe-wild foole,
Nay neuer looke at me, it's I that speake,
Take't as you will, ile not flatter you.
What? haue you not meanes inow to wast
That which your friends haue left you, but you must
Go cast away your money on a *Buzzard*,
And know not how to keepe it when you haue done?
Oh it's braue, this will make you a gentleman,
Well Cosen well, I see you are e'ene past hope
Of all reclaime; I so, now you are told on it, you looke another way.

Step. What would you haue me do trow?

Lor. What would I haue you do? mary *137*
Learne to be wise, and practise how to thriue,
That I would haue you do, and not to spend
Your crownes on euerie one that humors you:
I would not haue you to intrude your selfe
In euerie gentlemans societie,
Till their affections or your owne desert,
Do worthily inuite you to the place.
For he thats so respectlesse in his course,
Oft sels his reputation vile and cheape.

Let

Let not your cariage, and behauiour taste
Of affectation, lest while you pretend
To make a blaze of gentrie to the world
A little puffe of scorne extinguish it,
And you be left like an vnsauorie snuffe,
Whose propertie is onely to offend.
Cosen, lay by such superficiall formes,
And entertaine a perfect reall substance,
Stand not so much on your gentility,

Enter a seruingman.

But moderate your expences (now at first)
As you may keepe the same proportion still.
Beare a low saile: soft who's this comes here. *Folio*

Ser. Gentlemen, God saue you. *Act I. Sc. 2*

Step. Welcome good friend, we doe not stand much vpon our gentilitie; yet I can assure you mine vncle is a man of a thousand pounde land a yeare; hee hath but one sonne in the world; I am his next heire, as simple as I stand here, if my cosen die: I haue a faire liuing of mine owne too beside. *166*

Ser. In good time sir.

Step. In good time sir? you do not flout, do you?

Ser. Not I sir.

Step. And you should, here be them can perceiue it, and that quickly too: Go too, and they can giue it againe soundly, and need be.

Ser. Why sir let this satisfie you. Good faith I had no such intent.

Step. By God, and I thought you had sir, I would talke with you. *180*

Ser. So you may sir, and at your pleasure.

Step. And so I would sir, and you were out of mine vncles ground, I can tell you.

Lor. Why how now cosen, will this nere be left?

Step. Horson base fellow, by Gods lid, and't were not for shame, I would.

Lor.se. What would you do? you peremptorie Asse,

And yowle not be quiet, get you hence.
You see, the gentleman contaynes himselfe
In modest limits, giuing no reply
To your vnseason'd rude comparatiues;
Yet yowle demeane your selfe, without respect
Eyther of duty, or humanity.
Goe get you in: fore God I am asham'd *Exit Steph.*
Thou hast a kinsmans interest in me.

Ser. I pray you, sir, is this *Pazzi* house? *198*

Lor.se. Yes mary is it, sir.

Ser. I should enquire for a gentleman here, one *Signior Lorenzo di Pazzi*; doe you know any such, sir, I pray you?

Lore.se. Yes, sir: or else I should forget my selfe.

Ser. I crye you mercy, sir, I was requested by a gentleman of Florence (hauing some occasion to ride this way) to deliuer you this letter.

Lor.se. To me, sir? What doe you meane? I pray you remember your curt'sy.

To his deare and most elected friend, Signior Lorenzo di Pazzi.
What might the gentlemans name be, sir, that sent it? Nay, pray you be couer'd.

Ser. Signior *Prospero.*

Lore.se. Signior *Prospero*? A young gentleman of the family of S*trozzi*, is he not?

Ser. I, sir, the same: Signior *Thorello*, the rich Florentine merchant married his sister. *Enter Musco.*

Lore.se. You say very true. *Musco.* *213*

Mus. Sir.

Lore.se. Make this Gentleman drinke, here.
I pray you goe in, sir, and't please you. *Exeunt.*
Now (without doubt) this letter's to my sonne.
Well: all is one: Ile be so bold as reade it,
Be it but for the *styles* sake, and the *phrase*;
Both which (I doe presume) are excellent,
And greatly varied from the vulgar forme,
If *Prospero's* inuention gaue them life.

How

How now? what stuffe is here?

Sirha Lorenzo, *I muse we cannot see thee at* Florence: *S'blood,* 225 *I doubt,* Apollo *hath got thee to be his* Ingle, *that thou commest not abroad, to visit thine old friends: well, take heede of him; hee may doe somewhat for his houshold seruants, or so; But for his Retayners, I am sure, I haue knowne some of them, that haue followed him, three, foure, fiue yeere together, scorning the world with their bare heeles, & at length bene glad for a shift, (though no cleane shift) to lye a whole winter, in halfe a sheete, cursing* Charles wayne, *and the rest of the starres intolerably. But* (quis contra diuos?) *well; Sirha, sweete villayne, come and see me; but spend one minute in my company, and 'tis inough: I thinke I haue a world of good Iests for thee: oh sirha, I can shew thee two of the most perfect, rare, & absolute true* Gulls, *that euer thou saw'st, if thou wilt come. S'blood, inuent some famous memorable lye, or other, to flap thy father in the mouth withall: thou hast bene father of a thousand, in thy dayes, thou could'st be no* Poet *else: any sciruy roguish excuse will serue; say thou com'st but to fetch wooll for thine Inke-horne. And then too, thy Father will say thy wits are a wooll-gathering. But it's no matter; the worse, the better. Any thing is good inough for the old man. Sirha, how if thy Father should see this now? what would he thinke of me? Well, (how euer I write to thee) I reuerence him in my soule, for the generall good all* Florence *deliuers of him.* Lorenzo, *I coniure thee (by what, let me see) by the depth of our loue, by all the strange sights we haue seene in our dayes, (I or nights eyther) to come to me to* Florence *this day. Go to, you shall come, and let your* Muses *goe spinne for once. If thou wilt not, s'hart, what's your gods name?* Apollo? *I;* Apollo. *If this melancholy rogue* (Lorenzo *here) doe not come, graunt, that he doe turne Foole presently, and neuer hereafter, be able to make a good Iest, or a blanke verse, but liue in more penurie of wit and Inuention, then eyther the* Hall-Beadle, *or* Poet *Nuntius.*

Well, it is the strangest letter that euer I read.
Is this the man, my sonne (so oft) hath prays'd 246
To be the happiest, and most pretious wit
That euer was familiar with Art?

Now (by our Ladies blessed sonne) I sweare,
I rather thinke him most infortunate,
In the possession of such holy giftes,
Being the master of so loose a spirit.
Why what vnhallowed ruffian would haue writ,
With so prophane a pen, vnto his friend?
The modest paper eene lookes pale for griefe
To feele her virgin-cheeke defilde and staind
With such a blacke and criminall *inscription.*
Well, I had thought my son could not haue straied,
So farre from iudgement, as to mart himselfe
Thus cheapely, (in the open trade of scorne)
To geering *follie*, and fantastique *humour.*
But now I see *opinion* is a foole,
And hath abusde my sences. *Musco.*

Enter Musco.

Mus. Sir. 265

Lor.se. What is the fellow gone that brought this letter?

Mus. Yes sir, a prettie while since.

Lor.se. And wher's *Lorenzo*?

Mus. In his chamber sir.

Lor.se. He spake not with the fellow, did he?

Mus. No sir, he saw him not.

Lor.se. Then *Musco* take this letter, and deliuer it vnto *Lorenzo*: but sirra, (on your life) take you no knowledge I haue open'd it.

Mus. O Lord sir, that were a iest indeed. *Exit Mus.*

Lor.se. I am resolu'd I will not crosse his iourney.
Nor will I practise any violent meane,
To stay the hot and lustie course of youth.
For youth restraind straight growes impatient,
And (in condition) like an eager dogge,
Who (ne're so little from his game withheld)
Turnes head and leapes vp at his masters throat. 281
Therefore ile studie (by some milder drift)

To

To call my sonne vnto a happier shrift. *Exit.*

SCENA SECVNDA. *Folio*

Enter Lorenzo iunior, with Musco. *Act I.Sc.2*

Mus. Yes sir, (on my word) he opend it, & read the contents. (= *3*)

Lor. iu. It scarse contents me that he did so. But *Musco* didst thou obserue his countenance in the reading of it, whether hee were angrie or pleasde?

Mus. Why sir I saw him not reade it.

Lo.iu. No? how knowest thou then that he opend it?

Mus. Marry sir because he charg'd mee (on my life) to tell no body that he opend it, which (vnlesse he had done) he wold neuer feare to haue it reueald.

Lo.iu. Thats true: well *Musco* hie thee in againe,
Least thy protracted absence do lend light, *Enter Stephan.*
To darke suspition: *Musco* be assurde
Ile not forget this thy respectiue loue.

Step. Oh *Musco*, didst thou not see a fellow here in a what-sha-callum doublet; he brought mine vncle a letter euen now? *304*

Mus. Yes sir, what of him?

Step. Where is he, canst thou tell?

Mus. Why he is gone.

Step. Gone? which way? when went he? how long since?

Mus. Its almost halfe an houre ago since he rid hence.

Step. Horson Scanderbag rogue, oh that I had a horse; by Gods lidde i'de fetch him backe againe, with heaue and ho.

Mus. Why you may haue my masters bay gelding, and you will.

Step. But I haue no boots, thats the spite on it. *315*

Mus. Then its no boot to follow him. Let him go and hang sir.

Step. I by my troth; *Musco*, I pray thee help to trusse me a liltle; nothing angers mee, but I haue waited such a while for him all vnlac'd and vntrust yonder, and now to see hee is gone the other way.

Mus. Nay I pray you stand still sir.

Step. I will, I will: oh how it vexes me.

Mus. Tut, neuer vexe your selfe with the thought of such a base fellow as he.

Step. Nay to see, he stood vpon poynts with me too.

Mus. Like inough so; that was, because he saw you had so fewe at your hose.

Step. What? Hast thou done? Godamercy, good *Musco*.

Mus. I marle, sir, you weare such ill-fauourd course stockings, hauing so good a legge as you haue.

Step. Fo, the stockings be good inough for this time of the 326
yeere; but Ile haue a payre of silke, e're it be long: I thinke, my legge would shewe well in a silke hose.

Mus. I afore God would it rarely well.

Step. In sadnesse I thinke it would: I haue a reasonable good legge.

Mus. You haue an excellent good legge, sir: I pray you pardon me, I haue a little haste in, sir.

Step. A thousand thankes, good Musco. *Exit.*

What, I hope he laughs not at me; and he doe ——

Lo.iun. Here is a *style* indeed, for a mans sences to leape ouer, 336
e're they come at it: why, it is able to breake the shinnes of any old mans patience in the world. My father reade this with patience? Then will I be made an *Eunuch*, and learne to sing Ballads. I doe not deny, but my father may haue as much patience as any other man; for hee vses to take phisicke, and oft taking phisicke, makes a man a very patient creature. But, Signior *Prospero*, had your swaggering *Epistle* here, arriued in my fathers hands, at such an houre of his patience, (I meane, when hee had tane phisicke) it is to bee doubted, whether I should haue read *sweete villayne here*. But, what? My wise cousin; Nay then, Ile furnish our feast with one Gull more toward a messe; hee writes to mee of two, and here's one, that's three, Ifayth. Oh for a fourth: now, *Fortune*, or neuer *Fortune*.

Step. Oh, now I see who he laught at: hee laught at some 349
body in that letter. By this good light, and he had laught at me, I would haue told mine vncle.

Lo.iun. Cousin Stephano: good morrow, good cousin,

how

how fare you?

Step. The better for your asking, I will assure you. I haue beene all about to seeke you; since I came I saw mine vncle; & ifaith how haue you done this great while? Good Lord, by my troth I am glad you are well cousin.

Lor.iu. And I am as glad of your comming, *I* protest to you, for I am sent for by a priuate gentleman, my most speciall deare friend, to come to him to *Florence* this morning, and you shall go with me cousin, if it please you, not els, I will enioyne you no further then stands with your owne consent, and the condition of a friend.

S*tep*. Why cousin you shall command me and't were twise so farre as *Florence* to do you good; what doe you thinke I will not go with you? I protest.

Lo.iu. Nay, nay, you shall not protest.

S*tep*. By God, but *I* will sir, by your leaue ile protest more to my friend then ile speake of at this time.

Lo.iu. You speake very well sir.

S*tep*. Nay not so neither, but I speake to serue my turne.

Lo.iu. Your turne? why cousin, a gentleman of so faire sort as you are, of so true cariage, so speciall good parts; of so deare and choice estimation; one whose lowest condition beares the stampe of a great spirit; nay more, a man so grac'd, guilded, or rather (to vse a more fit *Metaphor*) tinfoyld by nature, (not that you haue a leaden constitution, couze, although perhaps a little inclining to that temper, & so the more apt to melt with pittie, when you fall into the fire of rage) but for your lustre onely, which reflects as bright to the world as an old Ale-wiues pewter againe a good time; and will you now (with nice modestie) hide such reall ornaments as these, and shadow their glorie as a Millaners wife doth her wrought stomacher, with a smoakie lawne or a blacke cipresse? Come, come, for shame doe not wrong the qualitie of your desert in so poore a kind: but let the *Idea* of what you are, be portraied in your aspect, that men may reade in your lookes; *Here within this place is to be seene, the most admirable rare & accomplisht worke of nature*; Cousin what think

you of this?

Step. Marry I do thinke of it, and I will be more melancholie, and gentlemanlike then I haue beene, I doe ensure you.

Lo.iu. Why this is well: now if I can but hold vp this humor in him, as it is begun, *Catso* for *Florence*, match him & she can; Come cousin.

Step. Ile follow you. *Lo. iu.* Follow me? you must go before. *398*

Step. Must I? nay then I pray you shew me good cousin.

Exeunt.

SCENA TERTIA. *Folio*

Enter Signior Matheo, to him Cob. *Act.I.Sc.4*

Mat. I thinke this be the house: what howgh?

Cob. Who's there? oh Signior *Matheo.* God giue you good morrow sir.

Mat. What? *Cob*? how doest thou good *Cob*? doest thou inhabite here *Cob*?

Cob. I sir, I and my lineage haue kept a poore house in our daies.

Mat. Thy lineage *monsieur Cob*? what lineage, what lineage?

Cob. Why sir, an ancient lineage, and a princely: mine ancetrie came from a kings loynes, no worse man; and yet no man neither, but *Herring* the king of fish, one of the monarches of the world I assure you. I doe fetch my pedegree and name from the first redde herring that was eaten in *Adam*, & *Eues* kitchin: his *Cob* was my great, great, mighty great grandfather.

Mat. Why mightie? why mightie?

Cob. Oh its a mightie while agoe sir, and it was a mightie great *Cob.*

Mat. How knowest thou that?

Cob. How know I? why his ghost comes to me euery night.

Mat. Oh vnsauorie iest: the ghost of a herring *Cob.*

Cob. I, why not the ghost of a herring *Cob*, as well as the ghost of *Rashero Baccono*, they were both broild on the coales: you are a scholler, vpsolue me that now.

Mat. Oh rude ignorance. *Cob* canst thou shew me, of a gẽtleman, one Signior *Bobadilla*, where his lodging is? *429*

Cob.

Cob. Oh my guest sir, you meane?

Mat. Thy guest, alas? ha, ha.

Cob. Why do you laugh sir? do you not meane signior *Boba-dilla?*

Mat. Cob I pray thee aduise thy selfe well: do not wrong the gentleman, and thy selfe too. I dare be sworne hee scornes thy house hee. He lodge in such a base obscure place as thy house? Tut, I know his disposition so well, he would not lie in thy bed if thould'st giue it him.

Cob, I will not giue it him. Masse I thought (somewhat was 439
in it) we could not get him to bed all night. Well sir, though he lie not on my bed, he lies on my bench, and't please you to go vp sir, you shall find him with two cushions vnder his head, and his cloake wrapt about him, as though he had neither won nor lost, and yet I warrant hee ne're cast better in his life then hee hath done to night.

Mat. Why was he drunke?

Cob. Drunk sir? you heare not me say so; perhaps he swallow'd a tauerne token, or some such deuise sir; I haue nothing to doe withal: I deale with water and not with wine. Giue me my tankard there, ho. God be with you sir, its sixe a clocke: I should haue caried two turnes by this, what ho? my stopple come.

Mat. Lie in a waterbearers house, a gentleman of his note? well ile tell him my mind. *Exit.*

Cob. What *Tib*, shew this gentleman vp to Signior B*oba-* 453
dilla: oh and my house were the Brazen head now, faith it would eene crie moe fooles yet: you should haue some now, would take him to be a gentleman at the least; alas God helpe the simple, his father's an honest man, a good fishmonger, and so forth: and now doth he creep and wriggle into acquaintance with all the braue gallants about the towne, such as my guest is, (oh my guest is a fine man) and they flout him inuinciblie. He vseth euery day to a Marchãts house (where I serue water) one M.T*horellos*; and here's the iest, he is in loue with my masters sister, and cals her mistres: and there he sits a whole afternoone sometimes, reading of these same abhominable, vile, (a poxe on them, I cannot abide them) rascally verses, *Poetrie, poetrie,*

and speaking of *Enterludes*, t'will make a man burst to heare him: and the wenches,they doe so geere and tihe at him; well, should they do as much to me, Ild forsweare them all, by the life of Pharoah,there's an oath: how many waterbearers shall you heare sweare such an oath? oh I haue a guest (he teacheth me)he doth sweare the best of any man christned: By Phœbus, By the life of Pharaoh, By the body of me, As I am gentleman, and a soldier: such daintie oathes; & withall he doth take this same filthie roaguish Tabacco the finest, and cleanliest; it wold do a man good to see the fume come forth at his nostrils: well, he owes me fortie shillings (my wife lent him out of her purse; by sixpence a time)besides his lodging; *I* would I had it: *I* shall haue it he saith next *Action.Helter skelter*, hang sorrow, care will kill a cat, vptailes all,and a poxe on the hangman.

Exit.

Bobadilla discouers himselfe: on a bench; to him Tib. *Folio*

Bob. Hostesse, hostesse. *Act.I.Sc.5.*

Tib. What say you sir? *481*

Bob. A cup of your small beere sweet hostesse.

Tib. Sir, ther's a gentleman below would speake with you.

Bob. A gentleman, (Gods so) *I* am not within.

Tib. My husband told him you were sir.

Bob. What ha plague? what meant he?

M*at.* Signior Bobadilla. M*atheo within.*

Bob. Who's there? (take away the bason good hostesse) come vp sir.

Tib. He would desire you to come vp sir; you come into a cleanly house here.

M*at.* God saue you sir, God saue you. *Enter* M*atheo.*

Bob. Signior Matheo, is't you sir? please you sit downe.

M*at.* I thanke you good Signior, you may see, I am somewhat audacious.

Bob. Not so signior, I was requested to supper yesternight *495*
by a sort of gallants where you were wisht for,and drunke to I assure you.

M*at.* Vouchsafe me by whom good Signior.

B*ob.*

Bob. Marrie by Signior *Prospero*, and others, why hostesse, a stoole here for this gentleman.

M*at.* No haste sir, it is very well.

Bob. Bodie of me, it was so late ere we parted last night, *I* can scarse open mine eyes yet; I was but new risen as you came: how passes the day abroad sir? you can tell.

M*at.* Faith some halfe houre to seuen: now trust me you haue an exceeding fine lodging here, very neat, and priuate.

Bob. I sir, sit downe I pray you: Signior *Matheo* (in any case) possesse no gentlemen of your acquaintance with notice of my lodging.

Mat. Who I sir? no. 508

Bob. Not that I neede to care who know it, but in regard I would not be so popular and generall, as some be.

Mat. True Signior, I conceiue you.

B*ob.* For do you see sir, by the hart of my selfe (except it be to some peculiar and choice spirits, to whom I am extraordinarily ingag'd, as your selfe, or so) I would not extend thus farre.

M*at.* O Lord sir I resolue so.

Bob. What new booke haue you there? what? *Go by Hieronimo.*

M*at.* *I*, did you euer see it acted? is't not well pend?

Bob. Well pend: I would faine see all the Poets of our time pen such another play as that was; they'l prate and swagger, and keepe a stirre of arte and deuises, when (by Gods so) they are the most shallow pittifull fellowes that liue vpon the face of the earth againe.

M*at.* Indeede, here are a number of fine speeches in this 526
booke: *Oh eyes, no eyes but fountaines fraught with teares*; there's a conceit: Fountaines fraught with teares. *Oh life, no life, but liuely forme of death*: is't not excellent? *Oh world, no world, but masse of publique wrongs*; O Gods mee: *confusde and fild with murther and misdeeds.*

Is't not simply the best that euer you heard?

Ha, how do you like it?

Bob. Tis good.

M*at. To thee the purest obiect to my sence,*
The most refined essence heauen couers,
Send I these lines, wherein I do commence
The happie state of true deseruing louers.
If they proue rough, vnpolish't, harsh and rude,
Haste made that waste; thus mildly I conclude.

Bob. Nay proceed, proceed, where's this? where's this?

M*at.* This sir, a toy of mine owne in my nonage: but when 540 will you come and see my studie? good faith I can shew you some verie good thinges I haue done of late: that boote becomes your legge passing well sir, me thinks.

B*ob.* So, so, it's a fashion gentlemen vse.

M*at.* Masse sir, and now you speake of the fashion, Signior *Prosperos* elder brother and I are fallen out exceedingly: this other day I hapned to enter into some discourse of a hanger, which I assure you, both for fashion & workmanship was most beautifull and gentlemanlike; yet hee condemned it for the most pide and ridiculous that euer he saw.

B*ob.* Signior *Giuliano*, was it not? the elder brother?

Mat. I sir, he.

B*ob.* Hang him Rooke he? why he has no more iudgement then a malt horse. By S. *George*, I hold him the most peremptorie absurd clowne (one a them) in Christendome: *I* protest to you (as I am a gentleman and a soldier) I ne're talk't with the like of him: he ha's not so much as a good word in his bellie, all iron, iron, a good commoditie for a smith to make hobnailes on.

Mat. I, and he thinkes to carrie it away with his manhood 561 still where he comes: he brags he will giue mee the bastinado, as I heare.

B*ob.* How, the bastinado? how came he by that word trow?

Mat. Nay indeed he said cudgill me; I tearmd it so for the more grace.

B*ob.* That may bee, for I was sure it was none of his word: but when, when said he so?

Mat. Faith yesterday they say, a young gallant a friend of

mine

mine told me so.

B*ob.* By the life of Pharaoh, and't were my case nowe, I should send him a challenge presently: the bastinado? come hither, you shall challenge him; ile shew you a tricke or two, you shall kill him at pleasure, the first *stockado* if you will, by this ayre.

Mat. Indeed you haue absolute knowledge in the mistery, 575 I haue heard sir.

B*ob.* Of whom? of whom I pray?

M*at.* Faith I haue heard it spoken of diuers, that you haue verie rare skill sir.

B*ob.* By heauen, no, not I, no skill in the earth: some small science, know my time, distance, or so, I haue profest it more for noblemen and gentlemens use, then mine owne practise I assure you. Hostesse, lend vs another bedstaffe here quickly: looke you sir, exalt not your point aboue this state at any hand, and let your poyneard maintaine your defence thus: giue it the gentleman. So sir, come on, oh twine your bodie more about, that you may come to a more sweet comely gentlemanlike guard; so indifferent. Hollow your bodie more sir, thus: now stand fast on your left leg, note your distance, keep your due proportion of time: oh you disorder your point most vilely.

Mat. How is the bearing of it now sir? 592

B*ob.* Oh out of measure ill, a well experienced man would passe vpon you at pleasure.

M*at.* How meane you passe vpon me?

B*ob.* Why thus sir? make a thrust at me; come in vpon my time; controll your point, and make a full carriere at the bodie: the best practis'd gentlemen of the time terme it the *passado*, a most desperate thrust, beleeue it.

Mat. Well, come sir.

B*ob.* Why you do not manage your weapons with that facilitie and grace that you should doe, I haue no spirit to play with you, your dearth of iudgement makes you seeme tedious.

Mat. But one veny sir.

Bob. Fie veney, most grosse denomination, as euer I heard: oh the *stockado* while you liue Signior, note that. Come put on your cloake, and weele go to some priuate place where you are acquainted, some tauerne or so, & weele send for one of these fencers, where he shall breath you at my direction, and then ile teach you that tricke, you shall kill him with it at the first if you please: why ile learne you by the true iudgement of the eye, hand and foot, to controll any mans point in the world; Should your aduersary confront you with a pistoll, t'were nothing, you should (by the same rule) controll the bullet, most certaine by *Phœbus*: vnles it were haile-shot: what mony haue you about you sir? 605

Mat. Faith I haue not past two shillings, or so.

Bob. Tis somewhat with the least, but come, when we haue done, weele call vp Signior *Prospero*; perhaps we shal meet with *Coridon* his brother there. *Exeunt.*

SCENA QVARTA.

Folio
Act.II.Sc

Enter Thorello, Giuliano, Piso.

Tho. Piso, come hither: there lies a note within vpon my deske; here take my key: it's no matter neither, where's the boy?

Piso. Within sir, in the warehouse.

Thor. Let him tell ouer that Spanish gold, and weigh it, and do you see the deliuerie of those wares to Signior *Bentiuole*: ile be there my selfe at the receipt of the money anon.

Piso. Verie good sir. *Exit Piso.*

Tho. Brother, did you see that same fellow there?

Giu. I, what of him? 636

Tho. He is e'ene the honestest faithfull seruant, that is this day in *Florence*; (I speake a proud word now) and one that I durst trust my life into his hands, I haue so strong opinion of his loue, if need were.

Giu. God send me neuer such need: but you said you had somewhat to tell me, what is't?

Tho. Faith brother, I am loath to vtter it,

As

As fearing to abuse your patience,
But that I know your iudgement more direct,
Able to sway the nearest of affection.
Giu. Come, come, what needs this circumstance?
Tho. I will not say what honor I ascribe 655
Vnto your friendship, nor in what deare state
I hold your loue; let my continued zeale,
The constant and religious regard,
That *I* haue euer caried to your name,
My cariage with your sister, all contest,
How much *I* stand affected to your house.
Giu. You are too tedious, come to the matter, come to the matter.
Tho. Then (without further ceremony) thus. 661
My brother P*rospero* (*I* know not how)
Of late is much declin'd from what he was,
And greatly alterd in his disposition.
When he came first to lodge here in my house,
Ne're trust me, if *I* was not proud of him:
Me thought he bare himselfe with such obseruance,
So true election and so faire a forme:
And (what was chiefe) it shewd not borrowed in him,
But all he did became him as his owne,
And seemd as perfect, proper, and innate,
Vnto the mind, as collor to the blood,
But now, his course is so irregular,
So loose affected, and depriu'd of grace,
And he himselfe withall so farre falne off
From his first place, that scarse no note remaines,
To tell mens iudgements where he lately stood;
Hee's growne a stranger to all due respect,
Forgetfull of his friends, and not content
To stale himselfe in all societies,
He makes my house as common as a *Mart*,
A *Theater*, a publike receptacle
For giddie humor, and diseased riot,

And there, (as in a Tauerne, or a stewes,)
He, and his wilde associates, spend their houres,
In repetition of lasciuious iests,
Sweare, leape, and dance, and reuell night by night,
Controll my seruants: and indeed what not?

Giu. Faith I know not what I should say to him: so God 689 saue mee, I am eene at my wits end, I haue tolde him inough, one would thinke, if that would serue: well, he knowes what to trust to for me: let him spend, and spend, and domineere till his hart ake: & he get a peny more of me, Ile giue him this eare.

Tho. Nay good Brother haue patience.

Giu. S'blood, he mads me, I could eate my very flesh for anger: I marle you will not tell him of it, how he disquiets your house.

Tho. O there are diuers reasons to disswade me, 703
But would your selfe vouchsafe to trauaile in it,
(Though but with plaine, and easie circumstance,)
It would, both come much better to his sence,
And sauor lesse of griefe and discontent.
You are his elder brother, and that title
Confirmes and warrants your authoritie:
Which (seconded by your aspect) will breed
A kinde of duty in him, and regard.
Whereas, if I should intimate the least,
It would but adde contempt, to his neglect,
Heape worse on ill, reare a huge pile of hate,
That in the building, would come tottring downe,
And in her ruines, bury all our loue.
Nay more then this brother; (if I should speake)
He would be ready in the heate of passion,
To fill the eares of his familiars,
With oft reporting to them, what disgrace
And grosse disparagement, I had propos'd him.
And then would they straight back him, in opinion,
Make some loose comment vpon euery word,
And out of their distracted phantasies; 727
Contriue some slander, that should dwell with me.

And

And what would that be thinke you? mary this,
They would giue out, (because my wife is fayre,
My selfe but lately married, and my sister
Heere soiourning a virgin in my house)
That I were iealous: nay, as sure as death,
Thus they would say: and how that I had wrongd
My brother purposely, thereby to finde
An apt pretext to banish them my house.
Giu. Masse perhaps so.
Tho. Brother they would beleeue it: so should I
(Like one of these penurious quack-slaluers,)
But trie experiments vpon my selfe,
Open the gates vnto mine owne disgrace,
Lend bare-ribd enuie, oportunitie.
To stab my reputation, and good name.

Enter Boba. and Matheo. *Folio*

Mat. I will speake to him. *Act.II.Sc.2*

Bob. Speake to him? away, by the life of *Pharoah* you shall not, you shall not do him that grace: the time of daye to you Gentleman: is Signior *Prospero* stirring?

Giu. How then? what should he doe?

Bob. Signior *Thorello*, is he within sir?

Tho. He came not to his lodging to night sir, I assure you.

Giu. Why do you heare? you.

Bob. This gentleman hath satisfied me, Ile talke to no Scauenger.

Giu. How Scauenger? stay sir stay. *Exeunt.*

Tho. Nay Brother *Giuliano*.

Giu. S'blood stand you away, and you loue me.

Tho. You shall not follow him now *I* pray you,
Good faith you shall not.

Giu. Ha? Scauenger? well goe to, I say little, but, by this good day (God forgiue me I should sweare) if I put it vp so, say I am the rankest —— that euer pist. S'blood and I swallowe this, Ile neere drawe my sworde in the sight of man againe while *I* liue; Ile sit in a Barne with Madge-owlet first, Scauenger? 'Hart and Ile goe neere to fill that huge

tumbrell

timbrell slop of yours with somewhat and I haue good lucke, your *Garagantua* breech cannot carry it away so.

Tho. Oh do not fret your selfe thus, neuer thinke on't. 769

Giu. These are my brothers consorts these, these are his *Cumrades*, his walking mates, hees a gallant, a *Caueliero* too, right hangman cut. God let me not liue, and I could not finde in my hart to swinge the whole nest of them, one after another, and begin with him first, I am grieu'd it should be said he is my brother, and take these courses, well he shall heare on't, and that tightly too, and I liue Ifaith.

Tho. But brother, let your apprehension (then)
Runne in an easie current, not transported
With heady rashnes, or deuouring choller,
And rather carry a perswading spirit,
Whose powers will pearce more gently; and allure,
Th'imperfect thoughts you labour to reclaime,
To a more sodaine and resolu'd assent.

Gui. I, I, let me alone for that I warrant you. *Bell rings*. 784

Tho. How now? oh the bell rings to breakefast.
Brother *Giuliano*, I pray you go in and beare my wife company: Ile but giue order to my seruants for the dispatche of some busines and come to you presently. *Exit Guil*.

Enter Cob. *Foli*

What C*ob*? our maides will haue you by the back (Ifaith) *Act. II. S*
For comming so late this morning.

C*ob*. Perhaps so sir, take heede some body haue not them by the belly for walking so late in the euening. *Exit*.

Tho. Now (in good faith) my minde is somewhat easd,
Though not reposd in that securitie,
As I could wish; well, I must be content,
How e're I set a face on't to the world,
Would I had lost this finger at a vente,
So *Prospero* had ne're lodg'd in my house,
Why't cannot be, where there is such resort
Of wanton gallants, and young reuellers,
That any woman should be honest long.

I'st

I'st like, that factious beauty will preserue
The soueraigne state of chastitie vnscard,
When such strong motiues muster, and make head
Against her single peace? no, no: beware
When mutuall pleasure swayes the appetite,
And spirits of one kinde and qualitie,
Do meete to parlee in the pride of blood.
Well (to be plaine) if I but thought, the time
Had answer'd their affections: all the world
Should not perswade me, but I were a cuckold:
Mary I hope they haue not got that start.
For opportunity hath balkt them yet,
And shall do still, while I haue eyes and eares
To attend the imposition of my hart,
My presence shall be as an Iron Barre,
Twixt the conspiring motions of desire,
Yea euery looke or glaunce mine eye obiects,
Shall checke occasion, as one doth his slaue,
When he forgets the limits of prescription.

Enter Biancha, *with Hesperida.*

Bia. Sister *Hesperida*, I pray you fetch downe the Rose water aboue in the closet: Sweete hart will you come in to breakfast. *Exit Hesperida.* *824*

Tho. And she haue ouer-heard me now?

B*ia.* I pray thee (good *Musse*) we stay for you.

Tho. By Christ I would not for a thousand crownes.

B*ia.* VVhat ayle you sweete hart, are you not well, speake good *Musse.*

Tho. Troth my head akes extreamely on a suddaine.

B*ia.* Oh Iesu!

Tho. How now? what?

B*ia.* Good Lord how it burnes? *Musse* keepe you warme, *834* good truth it is this new disease, there's a number are troubled withall: for Gods sake sweete heart, come in out of the ayre.

Tho. How simple, and how subtill are her answeres?
A new disease, and many troubled with it.
Why true, she heard me all the world to nothing.

Bia. I pray thee good sweet heart come in; the ayre will do you harme in troth.

Tho. Ile come to you presently, it will away I hope.

Bia. Pray God it do. *Exit.*

Tho. A new disease? I know not, new or old, *845*
But it may well be call'd poore mortals Plague;
For like a pestilence it doth infect
The houses of the braine: first it begins
Solely to worke vpon the fantasie,
Filling her seat with such pestiferous aire,
As soone corrupts the iudgement, and from thence,
Sends like contagion to the memorie,
Still each of other catching the infection,
Which as a searching vapor spreads it selfe
Confusedly through euery sensiue part,
Till not a thought or motion in the mind
Be free from the blacke poison of suspect.
Ah, but what error is it to know this,
And want the free election of the soule
In such extreames? well, I will once more striue,
(Euen in despight of hell) my selfe to be,
And shake this feauer off that thus shakes me.

Exit.

ACTVS SECVNDVS, SCENA PRIMA.

Foli
Act.II.S

Enter Musco disguised like a soldier.

Musco. S'blood, I cannot chuse but laugh to see my selfe translated thus, from a poore creature to a creator; for now must I create an intolerable sort of lies, or else my profession looses his grace, and yet the lie to a man of my coat, is as ominous as the *Fico*, oh sir, it holds for good policie to haue that outwardly in vilest estimation, that inwardly is most deare to *866*

vs:

vs: So much for my borrowed shape. Well, the troth is, my maister intends to follow his sonne drie-foot to Florence, this morning: now I knowing of this conspiracie, and the rather to insinuate with my young master, (for so must wee that are blew waiters, or men of seruice doe, or else perhaps wee may weare motley at the yeares end, and who weares motley you know:) I haue got me afore in this disguise, determining here to lie in ambuscado, & intercept him in the midway: if I can but get his cloake, his purse, his hat, nay any thing so I can stay his iourney, *Rex Regum*, I am made for euer ifaith: well, now must I practise to get the true garbe of one of these *Launce-knights*: my arme here, and my: Gods so, young master and his cousin.

Enter Lo.iu. and Step.

Lo.iu. So sir, and how then? 884

Step. Gods foot, I haue lost my purse, I thinke.

Lo.ui. How? lost your purse? where? when had you it?

Step. *I* cannot tell, stay.

Mus. S'lid *I* am afeard they will know me, would *I* could get by them.

Lo.iu. What? haue you it?

Step. No, I thinke I was bewitcht, I.

Lo.iu. Nay do not weep, a poxe on it, hang it let it go.

Step. Oh it's here; nay and it had beene lost, *I* had not car'd but for a iet ring *Marina* sent me.

Lo.iu. A iet ring? oh the poesie, the poesie?

Step. Fine ifaith: *Though fancie sleepe, my loue is deepe*: meaning that though *I* did not fancie her, yet shee loued mee dearely.

Lo.iu. Most excellent.

Step. And then I sent her another, and my poesie was; *The deeper the sweeter, Ile be iudg'd by Saint Peter*. 899

Lo.iu. How, by S. Peter? *I* do not conceiue that.

Step. Marrie, S. Peter to make vp the meeter.

Lo.iu. Well, you are beholding to that Saint, he help't you at your need; thanke him, thanke him.

Mus. I will venture, come what will: Gentlemen, please you chaunge a few crownes for a verie excellent good blade here; I am a poore gentleman, a soldier, one that (in the better state of my fortunes) scornd so meane a refuge, but now its the humour of necessitie to haue it so: you seeme to be gentlemen well affected to martiall men, els I should rather die with silence, then liue with shame: how e're, vouchsafe to remember it is my want speakes, not my selfe: this condition agrees not with my spirit.

Lo.iu. Where hast thou seru'd? 913

Mus. May it please you Signior, in all the prouinces of Bohemia, *Hungaria*, *Dalmatia*, *Poland*, where not? I haue beene a poore seruitor by sea and land, any time this xiiij. yeares, and follow'd the fortunes of the best Commaunders in Christendome. I was twise shot at the taking of *Aleppo*, once at the reliefe of *Vienna*; I haue beene at *America* in the galleyes thrise, where I was most dangerously shot in the head, through both the thighes, and yet being thus maim'd I am voide of maintenance, nothing left me but my scarres, the noted markes of my resolution.

Step, How will you sell this Rapier friend?

Mus. Faith Signior, I referre it to your owne iudgement; you are a gentleman, giue me what you please.

Step. True, I am a gentleman, I know that; but what though, I pray you say, what would you aske?

Mus. I assure you the blade may become the side of the best prince in *Europe.*

Lo.iu. I, with a veluet scabberd. 930

Step. Nay and't be mine it shall haue a veluet scabberd, that is flat, i' de not weare it as'tis and you would giue me an angell.

Mus. At your pleasure Signior, nay it's a most pure *Toledo.*

Step. I had rather it were a *Spaniard*: but tell me, what shal I giue you for it? and it had a siluer hilt ——

Lo.iu. Come, come, you shall not buy it; holde there's a shilling friend, take thy Rapier.

Step. Why but I will buy it now, because you say so: what

shall

shall I go without a rapier?

Lo.iu. You may buy one in the citie.

Step. Tut, ile buy this, so I will; tell me your lowest price.

Lo.iu. You shall not I say.

Step. By Gods lid, but I will, though I giue more then 'tis worth.

Lo.iu. Come away, you are a foole.

Step. Friend, ile haue it for that word: follow me.

Mus. At your seruice Signior. E*xeunt.*

SCENA SECVNDA.

E*nter Lorenzo senior.*

Folio Act.II.Sc.5

Lore. My labouring spirit being late opprest
With my sonnes follie, can embrace no rest,
Till it hath plotted by aduise and skill,
How to reduce him from affected will
To reasons manage; which while I intend,
My troubled soule beginnes to apprehend
A farther secret, and to meditate
Vpon the difference of mans estate:
Where is deciphered to true iudgements eye
A deep, conceald, and precious misterie.
Yet can I not but worthily admire
At natures art: who (when she did inspire
This heat of life) plac'd Reason (as a king)
Here in the head, to haue the marshalling
Of our affections: and with soueraigntie
To sway the state of our weake emperie.
But as in diuers commonwealthes we see,
The forme of gouernment to disagree:
Euen so in man who searcheth soone shal find
As much or more varietie of mind.
Some mens affections like a sullen wife,
Is with her husband reason still at strife.
Others (like proud Arch-traitors that rebell
Against their soueraigne) practise to expell

Their liege Lord Reason, and not shame to tread
Vpon his holy and annointed head.
But as that land or nation best doth thriue,
Which to smooth-fronted peace is most procliue,
So doth that mind, whose faire affections rang'd
By reasons rules, stand constant and vnchang'd,
Els, if the power of reason be not such,
Why do we attribute to him so much?
Or why are we obsequious to his law,
*I*f he want spirit our affects to awe?
Oh no, I argue weakly, he is strong, *Enter Musco.*
Albeit my sonne haue done him too much wrong.

Mus. My master: nay faith haue at you: *I* am flesht now *I* *1018* haue sped so well: Gentleman, I beseech you respect the estate of a poor soldier; I am asham'd of this base course of life (God's my comfort) but extremitie prouokes me to't, what remedie?

Loren. I haue not for you now.

Mus. By the faith I beare vnto God, gentleman, it is no ordinarie custome, but onely to preserue manhood. I protest to you, a man I haue bin, a man I may be, by your sweet bountie.

Lor. I pray thee good friend be satisfied.

Mus. Good Signior: by *I*esu you may do the part of a kind gentleman, in lending a poore soldier the price of two cans of beere, a matter of small value, the King of heauen shall pay you, and I shall rest thankfull: sweet Signior.

Loren. Nay and you be so importunate—— *1031*

Mus. Oh Lord sir, need wil haue his course: I was not made to this vile vse; well, the edge of the enemie could not haue abated me so much: it's hard when a man hath serued in his Princes cause and be thus. Signior, let me deriue a small peece of siluer from you, it shall not be giuen in the course of time, by this good ground, I was faine to pawne my rapier last night for a poore supper, I am a Pagan els: sweet Signior.

Loren. Beleeue me I am rapte with admiration,
To thinke a man of thy exterior presence,
Should (in the constitution of the mind)

Be

Be so degenerate, infirme, and base.
Art thou a man? and sham'st thou not to beg?
To practise such a seruile kinde of life?
Why were thy education ne're so meane,
Hauing thy limbes: a thousand fairer courses
Offer themselues to thy election.
Nay there the warres might still supply thy wants,
Or seruice of some vertuous Gentleman,
Or honest labour; nay what can I name, *1050*
But would become thee better then to beg?
But men of your condition feede on sloth,
As doth the *Scarabe* on the dung she breeds in,
Not caring how the temper of your spirits
Is eaten with the rust of idlenesse.
Now afore God, what e're he be, that should
Releeue a person of thy qualitie,
While you insist in this loose desperate course,
I would esteeme the sinne not thine but his. (if so.

Mus. Faith signior, I would gladly finde some other course

Loren. I, you'ld gladly finde it, but you will not seeke it.

Mus. Alasse sir, where should a man seeke? in the warres, there's no assent by desart in these dayes, but: and for seruice would it were as soone purchast as wisht for (Gods my comfort) I know what I would say.

Loren. Whats thy name.

Mus. Please you: *Portensio*.

Loren. *Portensio*?
Say that a man should entertaine thee now, *1069*
Would thou be honest, humble, iust and true.

Mus. Signior: by the place and honor of a souldier.

Loren. Nay, nay, I like not these affected othes;
Speake plainly man: what thinkst thou of my words?

Mus. Nothing signior, but wish my fortunes were as happy as my seruice should be honest.

Loren. Well follow me, ile prooue thee, if thy deedes
Will cary a proportion to thy words. *Exit Lor.*

Mus. Yes sir straight, ile but garter my hose; oh that my bellie were hoopt now, for I am readie to burst with laughing. S'lid, was there euer seene a foxe in yeares to betray himselfe thus? now shall I be possest of all his determinations, and consequently and my young master well hee is resolu'd to proue my honestie: faith and *I* am resolued to proue his patience: oh I shall abuse him intollerablie: this small peece of seruice will bring him cleane out of loue with the soldier for euer. It's no matter, let the world thinke me a bad counterfeit, if I cannot giue him the slip at an instant: why this is better then to haue staid his iourney by halfe, well ile follow him: oh how I long to be imployed. *Exit.*

SCENA TERTIA. *Foli[o]*

Enter *Prospero*, Bobadilla, *and Matheo.* *Act.III.*

Mat. Yes faith sir, we were at your lodging to seeke you too.

Pros. Oh I came not there to night.

Bob. Your brother deliuered vs as much.

Pros. Who *Giuliano*?

Bob. Giuliano? Signior P*rospero*, I know not in what kinde you value me, but let me tell you this: as sure as God I do hold it so much out of mine honor & reputation, if I should but cast the least regard vpon such a dunghill of flesh; I protest to you (as I haue a soule to bee saued) I ne're saw any gentlemanlike part in him: and there were no more men liuing vpon the face of the earth, I should not fancie him by P*hœbus*.

Mat. Troth nor I, he is of a rusticall cut, I know not how: *1108* he doth not carrie himselfe like a gentleman.

Pros. Oh Signior Matheo, that's a grace peculiar but to a few; *quos æquus amauit Iupiter.*

Mat. I vnderstand you sir.

Enter Lorenzo iunior, and Step.

P*ros.* No question you do sir: Lorenzo; now on my soule welcome; how doest thou sweet raskall? my Genius? S'blood I shal loue *Apollo*, & the mad Thespian girles the better while I liue for this; my deare villaine, now I see there's some spirit in

thee:

thee: Sirra these be they two I writ to thee of, nay what a drowsie humor is this now? why doest thou not speake?

Lo.Iu. Oh you are a fine gallant, you sent me a rare letter.

Pros. Why was't not rare?

Lo.Iu. Yes ile be sworne I was ne're guiltie of reading the *1121* like, match it in all *Plinies* familiar Epistles, and ile haue my iudgement burnd in the eare for a rogue, make much of thy vaine, for it is inimitable. But I marle what Camell it was, that had the cariage of it? for doubtlesse he was no ordinarie beast that brought it.

Pros. Why?

Lo.Iu. Why sayest thou? why doest thou thinke that any reasonable creature, especially in the morning, (the sober time of the day too) would haue taine my father for me?

Pros. S'blood you iest I hope?

Lo.Iu. *I*ndeed the best vse we can turne it too, is to make a iest on't now: but ile assure you, my father had the prouing of your copy, some howre before I saw it.

Pros. What a dull slaue was this? But sirrah what sayd he to it yfaith?

Lo.Iu. Nay *I* know not what he said. But *I* haue a shrewd *1136* gesse what he thought.

Pro. What? what?

Lo.Iu. Mary that thou art a damn'd dissolute villaine,
And *I* some graine or two better, in keeping thee company.

Pros. Tut that thought is like the Moone in the last quarter, twill change shortly: but sirrha, *I* pray thee be acquainted with my two *Zanies* heere, thou wilt take exceeding pleasure in them if thou hearst them once, but what strange peece of silence is this? the signe of the dumbe man?

Lo.Iu. Oh sir a kinsman of mine, one that may make our Musique the fuller and he please, he hath his humor sir.

Pros. Oh what ist? what ist?

Lo.Iu. Nay: ile neyther do thy iudgement, nor his folly that wrong, as to prepare thy apprehension: ile leaue him to the mercy of the time, if you can take him: so.

Pros. Well signior *Bobadilla*: signior *Matheo*: I pray you know 1152 this Gentleman here, he is a friend of mine, & one that will wel deserue your affection, I know not your name signior, but I shalbe glad of any good occasion, to be more familiar with you.

Step. My name is signior *Stephano*, sir, I am this Gentlemans cousin, sir his father is mine vnckle; sir, I am somewhat melancholie, but you shall commaund me sir, in whatsoeuer is incident to a Gentleman.

Bob. Signior, I must tell you this, I am no generall man, embrace it as a most high fauour, for (by the host of Egypt) but that I conceiue you, to be a Gentleman of some parts, I loue few words: you haue wit: imagine.

Step. I truely sir, I am mightily giuen to melancholy.

Mat. Oh Lord sir, it's your only best humor sir, your true melancholy, breedes your perfect fine wit sir: I am melancholie my selfe diuers times sir, and then do I no more but take your pen and paper presently, and write you your halfe score or your dozen of sonnets at a sitting.

Lo.iu. Masse then he vtters them by the grosse.

Step. Truely sir and I loue such things out of measure. 1171

Lo.iu. I faith, as well as in measure. (your seruice.

Mat. Why I pray you signior, make vse of my studie, it's at

Step. I thanke you sir, I shalbe bolde I warrant you, haue you a close stoole there?

Mat. Faith sir, I haue some papers there, toyes of mine owne doing at idle houres, that you'le say there's some sparkes of wit in them, when you shall see them.

Prosp. Would they were kindled once, and a good fire made, I might see selfe loue burnd for her heresie.

Step. Cousin, is it well? am I melancholie inough?

Lo.iu. Oh I, excellent.

Prosp. Signior *Bobadilla*? why muse you so?

Lo.iu. He is melancholy too.

Bob. Faith sir, I was thinking of a most honorable piece of seruice was perform'd to morow; being S. *Marks* day: shalbe some

Lo.iu. In what place was that seruice, I pray you sir? (tẽ years.

Bob.

Bob. Why at the beleagring of *Ghibelletto*, where, in lesse then two houres, seuen hundred resolute gentlemen, as any were in *Europe*, lost their liues vpon the breach: ile tell you gentlemen, it was the first, but the best leaugre that euer I beheld with these eyes, except the taking in of *Tortosa* last yeer by the *Genowayes*, but that (of all other) was the most fatall & dangerous exploit, that euer I was rang'd in, since I first bore armes before the face of the enemy, as *I* am a gentleman and a souldier.

Step. So, I had as liefe as an angell I could sweare as well as *1196* that gentleman.

Lo.iu. Then you were a seruitor at both it seemes.

Bob. Oh Lord sir: by *Phaeton* I was the first man that entred the breach, and had I not effected it with resolution, I had bene slaine if I had had a million of liues.

Lo.iu. Indeed sir? (like you him?

Step. Nay & you heard him discourse you would say so: how

Bob. I assure you (vpon my saluation) 'tis true, and your selfe shall confesse.

Prosp. You must bring him to the racke first.

Bob. Obserue me iudicially sweet signior: they had planted me a demy culuering, iust in the mouth of the breach; now sir (as we were to ascend) their master gunner (a man of no meane skill and courage, you must thinke) confronts me with his Linstock ready to giue fire; I spying his intendement, discharg'd my Petrinell in his bosome, and with this instrument my poore Rapier, ran violently vpon the *Moores* that guarded the ordinance, and put them pell-mell to the sword.

Pros. To the sword? to the Rapier signior. *1217*

Lo.iu. Oh it was a good figure obseru'd sir: but did you all this signior without hurting your blade.

Bob. Without any impeach on the earth: you shall perceiue sir, it is the most fortunate weapon, that euer rid on a poore gentlemans thigh: shall I tell you sir, you talke of *Morglay*, *Excaliber*, *Durindana*, or so: tut, I lend no credit to that is reported of them, I know the vertue of mine owne, and therefore I dare the boldlier maintaine it.

Step. I marle whether it be a *Toledo* or no?

Bob. A most perfect *Toledo*, I assure you signior.

Step. I haue a countriman of his here.

Mat. Pray you let's see sir: yes faith it is.

Bob. This a *Toledo*? pish.

Step. Why do you pish signior?

Bob. A Fleming by *Phœbus*, ile buy them for a guilder a peece and ile haue a thousand of them.

Lo.iu. How say you cousin, I told you thus much.

Pros. VVhere bought you it signior?

Step. Of a scuruy rogue Souldier, a pox of God on him, he swore it was a *Toledo*.

Bob. A prouant Rapier, no better.

Mat. Masse I thinke it be indeed.

Lo.iu. Tut now it's too late to looke on it, put it vp, put it vp.

Step. VVell I will not put it vp, but by Gods foote, and ere I meete him———

Pros. Oh it is past remedie now sir, you must haue patience.

Step. Horson conny-catching Raskall; oh I could eate the very hilts for anger.

Lo.iu. A signe you haue a good Ostrich stomack Cousin.

Step. A stomack? would I had him here, you should see and I had a stomacke.

Pros. It's better as 'tis: come gentlemen shall we goe?

Enter Musco.

Lo.iu. A miracle cousin, looke here, looke here.

Step. Oh, Gods lid, by your leaue, do you know me sir.

Mus. I sir, I know you by sight.

Step. You sold me a Rapier, did you not?

Mus. Yes marry did I sir.

Step. You said it was a *Toledo* ha?

Mus. True I did so.

Step. But it is none.

Mus. No sir, I confesse it, it is none.

Step. Gentlemen beare witnesse, he has confest it. By Gods lid, and you had not confest it———

Lo.iu.

Lo.iu. Oh cousin, forbeare, forbeare.

Step. Nay I haue done cousin.

Pros. Why you haue done like a Gentleman, he ha's confest it, what would you more?

Lo.iu. Sirra how doost thou like him.

Pros. Oh its a pretious good foole, make much on him: *I* can compare him to nothing more happely, then a Barbers virginals; for euery one may play vpon him. *1273*

Mus. Gentleman, shall I intreat a word with you?

Lo.iu. With all my heart sir, you haue not another *Toledo* to sell, haue yee?

Mus. You are pleasant, your name is signior *Lorenzo* as I take it.

Lo.iu. You are in the right: S'bloud he meanes to catechize me *I* thinke. (coate.

Mus. No sir, I leaue that to the Curate, I am none of that

Lo.iu. And yet of as bare a coate; well, say sir.

Mus. Faith signior, I am but seruant to God *Mars* extraordinarie, and indeed (this brasse varnish being washt off, and three or foure other tricks sublated) I appeare yours in reuersion, after the decease of your good father, *Musco*.

Lo.iu. *Musco*, s'bloud what winde hath blowne thee hither in this shape.

Mus. Your Easterly winde sir, the same that blew your father hither. *1291*

Lo.iu. My father?

Mus. Nay neuer start, it's true, he is come to towne of purpose to seeke you.

Lo.iu. Sirra *Prospero*: what shall we do sirra, my father is come to the city.

Pros. Thy father: where is he?

Mus. At a Gentlemans house yonder by Saint *Anthonies*, where he but stayes my returne; and then——

Pros. Who's this? *Musco*?

Mus. The same sir.

Pros. Why how comst thou trans-muted thus? *1303*

Mus. Faith a deuise, a deuise, nay for the loue of God, stand

not here Gentlemen, house your selues and ile tell you all.

Lo.iu. But art thou sure he will stay thy returne?

M*us*. Do I liue sir? what a question is that?

P*ros*. Well wee'le prorogue his expectation a little: M*usco* thou shalt go with vs: Come on Gentlemen: nay I pray thee (good raskall) droope not, s'hart and our wits be so gowty, that one old plodding braine can out-strip vs all, Lord I beseech thee, may they lie and starue in some miserable spittle, where they may neuer see the face of any true spirit againe, but bee perpetually haunted with some *church-yard Hobgoblin* in *seculo (seculorum.*

M*us*. Amen, Amen.

Exeunt.

ACTVS TERTIVS. SCENA PRIMA.

Folio
Act.III.S

Enter Thorello, and Piso.

P*is*. He will expect you sir within this halfe houre.

Tho. Why what's a clocke?

Pis. New striken ten.

Tho. Hath he the money ready, can you tell?

Pis. Yes sir, *Baptista* brought it yesternight.

Tho. Oh that's well: fetch me my cloake. *Exit Piso.* *1321*

Stay, let me see; an hower to goe and come,
I that will be the least: and then 'twill be
An houre, before *I* can dispatch with him;
Or very neare: well, I will say two houres;
Two houres? ha? things neuer drempt of yet
May be contriu'd, I and effected too,
In two houres absence: well I will not go.
Two houres; no fleering opportunity
I will not giue your trecherie that scope.
Who will not iudge him worthy to be robd,
That sets his doores wide open to a theefe,
And shewes the felon, where his treasure lyes?
Againe, what earthy spirit but will attempt

To

To taste the fruite of beauties golden tree,
When leaden sleepe seales vp the dragons eyes?
Oh beauty is a *Proiect* of some power,
Chiefely when oportunitie attends her:
She will infuse true motion in a stone,
Put glowing fire in an Icie soule,
Stuffe peasants bosoms with proud *Cæsars* spleene,
Powre rich deuice into an empty braine:
Bring youth to follies gate: there traine him in,
And after all, extenuate his sinne.
Well, *I* will not go, *I* am resolu'd for that.
Goe cary it againe, yet stay: yet do too,
I will deferr e it till some other time.

Enter Piso.

P*iso*. Sir, signior P*latano* wil meet you there with the bond. *1358*
Tho. That's true: by *I*esu *I* had cleane forgot it.
I must goe, what's a clocke?
P*is*. Past ten sir.
Tho. 'Hart, then will P*rospero* presently be here too,
With one or other of his loose consorts.
I am a Iew, if I know what to say,
What course to take, or which way to resolue.
My braine (me thinkes) is like an hower-glasse,
And my imaginations like the sands,
Runne dribling foorth to fill the mouth of time,
Still chaung'd with turning in the ventricle.
What were I best to doe? it shalbe so.
Nay *I* dare build vpon his secrecie? *Piso*.
P*iso*. Sir.
Tho. Yet now I haue bethought me to, I wil not. *1372*
Is *Cob* within?
P*is*. I thinke he be sir.
Tho. But hee'le prate too, there's no talke of him.
No, there were no course vpon the earth to this,
If I durst trust him; tut I were secure,
But there's the question now, if he should prooue,

Rimarum plenus, then, s'blood I were *Rookt*.
The state that he hath stood in till this present,
Doth promise no such change: what should I feare then?
Well, come what will, ile tempt my fortune once. (*Piso*.
Piso, thou mayest deceiue mee, but I thinke thou louest mee
Piso. Sir, if a seruants zeale and humble duetie may bee term'd loue, you are possest of it. (cret, *Piso*.
Tho. I haue a matter to impart to thee, but thou must be se-
Pis. Sir for that——
Tho. Nay heare me man; thinke I esteeme thee well, *1391*
To let thee in thus to my priuate thoughts;
Piso, it is a thing, sits neerer to my crest,
Then thou art ware of: if thou shouldst reueale it——
Pis. Reueale it sir?
Tho. Nay, I do not think thou wouldst, but if thou shouldst:
Pis. Sir, then I were a villaine:
Disclaime in me for euer if I do.
Tho. He will not sweare: he has some meaning sure,
Else (being vrg'd so much) how should he choose,
But lend an oath to all this protestation?
He is no puritane, that I am certaine of.
What should *I* thinke of it? vrge him againe,
And in some other forme: I will do so.
Well *Piso*, thou hast sworne not to disclose; I you did sweare?
Pis. Not yet sir, but I will, so please you.
Tho. Nay I dare take thy word. *1411*
But if thou wilt sweare; do as you thinke good,
I am resolu'd without such circumstance.
Pis. By my soules safetie sir I here protest,
My tongue shall ne're take knowledge of a word
Deliuer'd me in compasse of your trust.
Tho. Enough, enough, these ceremonies need not,
I know thy faith to be as firme as brasse.
Piso come hither: nay we must be close
In managing these actions: So it is,
(Now he ha's sworne I dare the safelier speake;)

I haue of late by diuers obseruations——
But, whether his oath be lawfull yea, or no, ha?
I will aske counsel ere I do proceed:
P*iso*, it will be now too long to stay,
Wee'le spie some fitter time soone, or to morrow.
 P*is*. At your pleasure sir.
 Tho. I pray you search the bookes gainst I returne *1429*
For the receipts twixt me and P*latano*.
 P*is*. I will sir.
 Tho. And heare you: if my brother P*rospero*
Chance to bring hither any gentlemen
Ere I come backe: let one straight bring me word.
 P*is*. Very well sir.
 Tho. Forget it not, nor be not you out of the way.
 P*is*. I will not sir.
 Tho. Or whether he come or no, if any other,
Stranger or els? faile not to send me word.
 P*is*. Yes sir.
 Tho. Haue care I pray you and remember it.
 P*is*. I warrant you sir.
 Tho. But P*iso*, this is not the secret I told thee of.
 P*is*. No sir, *I* suppose so.
 Tho. Nay beleeue me it is not. *1444*
 P*is*. *I* do beleeue you sir.
 Tho. By heauen it is not, that's enough.
Marrie, *I* would not thou shouldst vtter it to any creature li-
Yet *I* care not. (uing,
Well, *I* must hence: P*iso* conceiue thus much,
No ordinarie person could haue drawne
So deepe a secret from me; *I* meane not this,
But that *I* haue to tell thee: this is nothing, this.
P*iso*, remember, silence, buried here:
No greater hell then to be slaue to feare. *Exit Tho.*
 P*iso*. P*iso*, remember, silence, buried here:
Whence should this flow of passion (trow) take head? ha?
Faith ile dreame no longer of this running humor,

For feare I sinke, the violence of the streame
Alreadie hath transported me so farre,
That I can feele no ground at all: but soft, *Enter Cob.*
Oh it's our waterbearer: somewhat ha's crost him now.

Cob. Fasting dayes: what tell you me of your fasting dayes? would they were all on a light fire for mee: they say the world shall be consum'd with fire and brimstone in the latter day: but I would we had these ember weekes, and these villanous fridaies burnt in the meane time, and then— *Folio Act. 3. S*

Pis. Why how now *Cob*, what moues thee to this choller? ha?

Cob. Coller sir? swounds I scorne your coller, I sir am no colliers horse sir, neuer ride me with your coller, and you doe, ile shew you a iades tricke.

Pis. Oh you'le slip your head out of the coller: why *Cob* you mistake me.

Cob. Nay I haue my rewme, and I be angrie as well as another, sir.

Pis. Thy rewme; thy humor man, thou mistakest.

Cob. Humor? macke, I thinke it bee so indeed: what is this humor? it's some rare thing I warrant.

Piso. Marrie ile tell thee what it is (as tis generally receiued in these daies) it is a monster bred in a man by selfe loue, and affectation, and fed by folly.

Cob. How? must it be fed?

Pis. Oh I, humor is nothing if it be not fed, why, didst thou neuer heare of that? it's a common phrase, *Feed my humor.*

Cob. Ile none on it: humor, auaunt, I know you not, be gon. Let who will make hungry meales for you, it shall not bee I: Feed you quoth he? s'blood I haue much adoe to feed my self, especially on these leane rascall daies too, and't had beene any other day but a fasting day: a plague on them all for mee: by this light one might haue done God good seruice and haue drown'd them al in the floud two or three hundred thousand yeares ago, oh I do stomacke them hugely: I haue a mawe now, and't were for sir Beuisses horse.

Pis.

P*is*. Nay, but I pray thee *Cob*, what makes thee so out of loue with fasting daies?

Cob. Marrie that, that will make any man out of loue with them, *I* thinke: their bad conditions and you wil needs know: First, they are of a Flemmish breed I am sure on't, for they rauē vp more butter then all the daies of the weeke beside: next, they stinke of fish miserably: Thirdly, they'le keep a man deuoutly hungry all day, & at night send him supperlesse to bed. *1493*

P*is*. Indeed these are faults *Cob*.

Cob. Nay and this were all, 'twere something, but they are the onely knowne enemies to my generation. A fasting day no sooner comes, but my lineage goes to racke, poore Cobbes they smoake for it, they melt in passion, and your maides too know this, and yet would haue me turne *Hannibal*, and eat my owne fish & blood: " my princely couze, feare nothing; I haue not the heart to deuoure you, and I might bee made as rich as Golias: oh that I had roome for my teares, I could weep salt water enough now to preserue the liues of ten thousand of my kin: but I may curse none but these filthy Almanacks, for and't were not for them, these daies of persecution would ne're bee knowne. Ile be hang'd and some Fishmongers sonne doe not make on'them, and puts in more fasting daies then hee should doe, because he would vtter his fathers dried stockfish.

Pul's out a red Herring.

P*is*. S'oule peace, thou'lt be beaten like a stockfish else: here is Signior *Matheo*. Now must I looke out for a messenger to my Master. *Exeunt* Cob *&* P*iso*.

Enter Matheo, P*rospero, Lo.iunior, Bobadilla, Stephano, Musco.*

SCENA SECVNDA. *Folio Act.III.Sc*

P*ros*. Beshrew me, but it was an absolute good iest, and exceedingly well caried.

Lo.iu. I and our ignorance maintained it as well, did it not?

P*ros*. Yes faith, but was't possible thou should'st not know him?

Lo.iu. Fore God not I, and I might haue beene ioind patten with one of the nine worthies for knowing him. S'blood man, he had so writhen himselfe into the habit of one of your poore

Disparuiew's here, your decaied, ruinous, worme-eaten gentlemen of the round: such as haue vowed to sit on the skirts of the city, let your Prouost & his half dozen of halberders do what they can; and haue translated begging out of the olde hackney pace, to a fine easy amble, and made it runne as smooth of the toung, as a shoue-groat shilling, into the likenes of one of these leane *Pirgo's*, had hee moulded himselfe so perfectly, obseruing euerie tricke of their action, as varying the accent: swearing with an *Emphasis*. Indeed all with so speciall and exquisite a grace, that (hadst thou seene him) thou wouldst haue sworne he might haue beene the Tamberlaine, or the Agamemnon on the rout.

P*ros*. Why Musco: who would haue thought thou hadst *1537* beene such a gallant?

Lo.iu. I cannot tell, but (vnles a man had iuggled begging all his life time, and beene a weauer of phrases from his infancie, for the apparrelling of it) I thinke the world cannot produce his Riuall.

P*ros*. Where got'st thou this coat I marl'e.

M*us*. Faith sir, I had it of one of the deuils neere kinsmen, a Broker.

P*ros*. That cannot be, if the prouerbe hold, a craftie knaue needs no broker.

M*us*. True sir, but I need a broker, *Ergo* no crafty knaue.

P*ros*. Well put off, well put off.

Lo.iu. Tut, he ha's more of these shifts.

M*us*. And yet where *I* haue one, the broker ha's ten sir.

Enter Piso.

P*iso*. Francisco: Martino: ne're a one to bee found now, *1551* what a spite's this?

P*ros*. How now P*iso*? is my brother within?

P*is*. No sir, my master went forth e'ene now: but Signior *Giuliano* is within. *Cob*, what *Cob*: is he gone too?

P*ros*. Whither went thy master? P*iso* canst thou tell?

P*iso*. *I* know not, to Doctor *Clements*, *I* thinke sir. *Cob*.

Exit Piso.

Lo.iu.

Lo.iu. Doctor *Clement*, what's he? I haue heard much speech of him.

Pros. Why, doest thou not know him? he is the *Gonfalionere* of the state here, an excellent rare ciuilian, and a great scholler, but the onely mad merry olde fellow in Europe: I shewed him you the other day.

Lo.iu. Oh I remember him now; Good faith, and he hath a 1562 very strange presence me thinkes, it shewes as if he stoode out of the ranke from other men. I haue heard many of his iests in Padua: they say he will commit a man for taking the wall of his horse.

Pros. I or wearing his cloake of one shoulder, or any thing indeede, if it come in the way of his humor.

Pis. *Gasper*, *Martino*, *Cob*: S'hart, where should they be trow?

Enter Piso.

Bob. Signior *Thorello's* man, I pray thee vouchsafe vs the lighting of this match.

Pis. A pox on your match, no time but now to vouchsafe? *Francisco*, *Cob*. *Exit.*

Bob. Body of me: here's the remainder of seuen pound, since yesterday was seuennight. It's your right *Trinidado*: did you neuer take any, signior?

Step. No truly sir? but i'le learne to take it now, since you 1576 commend it so.

Bob. Signior beleeue me, (vpon my relation) for what I tel you, the world shall not improue. I haue been in the Indies (where this herbe growes) where neither my selfe, nor a dozen Gentlemen more (of my knowledge) haue receiued the taste of any other nutriment, in the world, for the space of one and twentie weekes, but Tabacco onely. Therefore it cannot be but 'tis most diuine. Further, take it in the nature, in the true kinde so, it makes an Antidote, that (had you taken the most deadly poysonous simple in all Florence, it should expell it, and clarifie you, with as much ease, as I speak. And for your greene wound, your *Balsamum*, and your— are all meere gulleries, and trash to it, especially your *Trinidado*: your *Newcotian* is good too: I

could say what I know of the vertue of it, for the exposing of rewmes, raw humors, crudities, obstructions, with a thousand of this kind; but I professe my selfe no quack-saluer: only thus much: by *Hercules* I doe holde it, and will affirme it (before any Prince in Europe) to be the most soueraigne, and pretious herbe, that euer the earth tendred to the vse of man.

Lo.iu. Oh this speech would haue done rare in a potheca-ries mouth.

Pis. I: close by Saint *Anthonies*: Doctor *Clements*.

Enter Piso *and* Cob.

Cob. Oh, Oh. *1596*

Bob. Where's the match I gaue thee?

Pis. S'blood would his match, and he, and pipe, and all were at Sancto Domingo. *Exit.*

Cob. By gods deynes: I marle what pleasure or felicitie they haue in taking this rogish Tabacco: it's good for nothing but to choake a man, and fill him full of smoake, and imbers: there were foure died out of one house last weeke with taking of it, and two more the bell went for yester-night, one of them (they say) will ne're scape it, he voyded a bushell of soote yester-day, vpward and downeward. By the stockes; and there were no wiser men then I, I'ld haue it present death, man or woman, that should but deale with a Tabacco pipe; why, it will stifle them all in the'nd as many as vse it; it's little better then rats bane. *Enter* Piso.

All. Oh good signior; hold, hold.

Bob. You base cullion, you. *1610*

Pis. Sir, here's your match; come, thou must needes be tal-king too.

Cob. Nay he wil not meddle with his match I warrant you: well it shall be a deere beating, and I liue.

Bob. Doe you prate?

Lo.iu. Nay good signior, will you regard the humor of a foole? away knaue.

Pros. *Piso* get him away. *Exit* Piso, *and Cob.*

Bob. A horson filthy slaue, a turd, an excrement. Body of

Cesar,

Cesar, but that I scorne to let forth so meane a spirit, i'ld haue stab'd him to the earth.

Pros. Mary God forbid sir.

Bob. By this faire heauen I would haue done it.

Step. Oh he sweares admirably: (by this faire heauen:) Body of Cesar: I shall neuer doe it, sure (vpon my saluation) no I haue not the right grace.

Mat. Signior will you any? By this ayre the most diuine *1627* Tabacco as euer I drunke.

Lo.iu. I thanke you sir.

Step. Oh this Gentleman doth it rarely too, but nothing like the other. By this ayre, as I am a Gentleman: by *Phœbus.*

Exit Bob. and Mat.

Mus. Master glaunce, glaunce: Signior *Prospero.*

Step. As I haue a soule to be saued, I doe protest;

Pros. That you are a foole.

Lo.iu. Cousin will you any Tabacco?

Step. I sir: vpon my saluation.

Lo.iu. How now cousin?

Step. I protest, as I am a Gentleman, but no souldier indeede.

Pros. No signior, as I remember you seru'd on a great horse, last generall muster.

Step. I sir that's true: cousin may I sweare as I am a souldier, by that?

Lo.iu. Oh yes, that you may.

Step. Then as I am a Gentleman, and a souldier, it is diuine *1642* Tabacco.

Pros. But soft, where's signior *Matheo*? gone?

Mus. No sir, they went in here.

Pros. Oh let's follow them: signior *Matheo* is gone to salute his mistresse, sirra now thou shalt heare some of his verses, for he neuer comes hither without some shreds of poetrie: Come signior *Stephano, Musco.*

Step. Musco? where? is this *Musco*?

Lo.iu. I, but peace cousin, no words of it at any hand.

Step. Not I by this faire heauen, as I haue a soule to be saued, by *Phœbus.*

Pros. Oh rare! your cousins discourse is simply suted, all in oathes.

Lo.iu. I, he lacks no thing but a little light stuffe, to draw them out withall, and he were rarely fitted to the time.

Exeunt.

ACTVS TERTIVS, SCENA TERTIA. *Folio*

Enter *Thorello with* Cob. *Act.III.S*

Tho. Ha, how many are there, sayest thou?

Cob. Marry sir, your brother, Signior *Prospero.*

Tho. Tut, beside him: what strangers are there man?

Cob. Strangers? let me see, one, two; masse I know not well there's so many.

Tho. How? so many?

Cob. I, there's some fiue or sixe of them at the most.

Tho. A swarme, a swarme,
Spight of the Deuill, how they sting my heart!
How long hast thou beene comming hither *Cob*?

Cob. But a little while sir.

Tho. Didst thou come running?

Cob. No sir.

Tho. Tut, then I am familiar with thy haste.
Bane to my fortunes: what meant *I* to marrie?
I that before was rankt in such content,
My mind attir'd in smoothe silken peace,
Being free master of mine owne free thoughts,
And now become a slaue? what, neuer sigh,
Be of good cheare man: for thou art a cuckold,
'Tis done, 'tis done: nay when such flowing store,
Plentie it selfe fals in my wiues lappe,
The *Cornu-copiæ* will be mine I know. But *Cob*,
What entertainment had they? I am sure
My sister and my wife would bid them welcome, ha?

Cob. Like ynough: yet I heard not a word of welcome.

Tho. No, their lips were seal'd with kisses, and the voice

Drown'd

Drown'd in a flood of ioy at their arriuall,
Had lost her motion, state and facultie.
Cob, which of them was't that first kist my wife?
(My sister I should say) my wife, alas,
I feare not her: ha? who was it sayst thou?

Cob. By my troth sir, will you haue the truth of it? *1689*

Tho. Oh I good *Cob*: I pray thee.

Cob. God's my iudge, I saw no body to be kist, vnlesse they would haue kist the post, in the middle of the warehouse; for there *I* left them all, at their Tabacco with a poxe.

Tho. How? were they not gone in then e're thou cam'st?

Cob. Oh no sir.

Tho. Spite of the Deuill, what do I stay here then?
Cob, follow me. *Exit. Tho.*

Cob. Nay, soft and faire, I haue egges on the spit; I cannot go yet sir: now am I for some diuers reasons hammering, hammering reuenge: oh for three or foure gallons of vineger, to sharpen my wits: Reuenge, vineger reuenge, russet reuenge; nay, and hee had not lyne in my house, t'would neuer haue greeu'd me; but being my guest, one that ile bee sworne, my wife ha's lent him her smocke off her backe, while his owne shirt ha beene at washing: pawnd her neckerchers for cleane bands for him: sold almost all my platters to buy him Tabacco; and yet to see an ingratitude wretch: strike his host; well I hope to raise vp an host of furies for't: here comes M. Doctor.

Enter Doctor Clement, Lorenzo sen. Peto. *Folio*

Clem. What's Signior *Thorello* gone? *Act.III.Sc.*

Pet. I sir.

Clem. Hart of me, what made him leaue vs so abruptly
How now sirra; what make you here? what wold you haue, ha?

Cob. And't please your worship, I am a poore neighbour of your worships.

Clem. A neighbour of mine, knaue?

Cob. I sir, at the signe of the water-tankerd, hard by the greene lattice: I haue paide scot and lotte there any time this eighteene yeares.

Clem. What, at the greene lattice?

Cob. No sir: to the parish: mary I haue seldome scap't scot-free at the lattice.

Clem. So: but what busines hath my neighbour?

Cob. And't like your worship, I am come to craue the peace of your worship.

Clem. Of me, knaue? peace of me, knaue? did I e're hurt *1726*
thee? did I euer threaten thee? or wrong thee? ha?

Cob. No god's my comfort, I meane your worships warrant, for one that hath wrong'd me sir: his armes are at too much libertie, I would faine haue them bound to a treatie of peace, and I could by any meanes compasse it.

Loren. Why, doest thou goe in danger of thy life for him?

Cob. No sir; but I goe in danger of my death euery houre by his meanes; and I die within a twelue-moneth and a day, I may sweare, by the lawes of the land, that he kil'd me.

Clem. How? how knaue? sweare he kil'd thee? what pretext? what colour hast thou for that?

Cob. Mary sir: both blacke and blew, colour ynough, I warrant you I haue it here to shew your worship.

Clem. What is he, that gaue you this sirra?

Cob. A Gentleman in the citie sir.

Clem. A Gentleman? what call you him?

Cob. Signior *Bobadilla.* *1743*

Clem. Good: But wherefore did he beate you sirra? how began the quarrel twixt you? ha: speake truly knaue, I aduise you.

Cob. Marry sir, because I spake against their vagrant Tabacco, as I came by them: for nothing else.

Clem. Ha, you speake against Tabacco? *Peto*, his name.

Pet. What's your name sirra?

Cob. Oliuer Cob, sir set *Oliuer Cob*, sir.

Clem. Tell *Oliuer Cob* he shall goe to the iayle.

Pet. Oliuer Cob, master Doctor sayes you shall go to the iayle.

Cob. Oh I beseech your worship for gods loue, deare master Doctor.

Clem.

Clem. Nay gods pretious: and such drunken knaues as *1756*
you are come to dispute of Tabacco once; I haue done: away with him.

Cob. Oh good master Doctor, sweete Gentleman.

Lore. Sweete *Oliuer*, would I could doe thee any good; master Doctor let me intreat sir.

Clem. What? a tankard-bearer, a thread-bare rascall, a begger, a slaue that neuer drunke out of better thẽ pispot mettle in his life, and he to depraue, and abuse the vertue of an herbe, so generally receyu'd in the courts of princes, the chambers of nobles, the bowers of sweete Ladies, the cabbins of souldiers: *Peto* away with him, by gods passion, I say, goe too.

Cob. Deare master Doctor.

Loren. Alasse poore *Oliuer.*

Clem. Peto: I: and make him a warrant, he shall not goe, I *1769*
but feare the knaue.

Cob. O diuine Doctor, thankes noble Doctor, most dainty Doctor, delicious Doctor. *Exeunt Peto with Cob.*

Clem. Signior *Lorenzo*: Gods pitty man,
Be merry, be merry, leaue these dumpes.

Loren. Troth would I could sir: but enforced mirth
(In my weake iudgement) h'as no happy birth.
The minde, being once a prisoner vnto cares,
The more it dreames on ioy, the worse it fares.
A smyling looke is to a heauie soule,
As a guilt bias, to a leaden bowle,
Which (in it selfe) appeares most vile, being spent
To no true vse; but onely for ostent.

Clem. Nay but good Signior: heare me a word, heare me a word, your cares are nothing; they are like my cap, soone put on, and as soone put off. What? your sonne is old inough, to gouerne himselfe; let him runne his course, it's the onely way to make him a stay'd man: if he were an vnthrift, a ruffian, a drunkard or a licentious liuer, then you had reason: you had reason to take care: but being none of these, Gods passion, and I had twise so many cares, as you haue, I'ld drowne them

all in a cup of sacke: come, come, I muse your parcell of a souldier returnes not all this while. *Exeunt.*

SCENA QVARTA.

Folio Act.IV.S

Enter Giuliano, with Biancha.

Giul. Well sister, I tell you true: and you'le finde it so in the ende.

Bia. Alasse brother, what would you haue me to doe? I cannot helpe it; you see, my brother P*rospero* he brings them in here, they are his friends.

Giu. His friends? his friends? s'blood they do nothing but haunt him vp and downe like a sorte of vnlucky Sprites, and tempt him to all maner of villany, that can be thought of; well, by this light, a little thing would make me play the deuill with some of them; and't were not more for your husbands sake, then any thing else, I'ld make the house too hot for them; they should say and sweare, Hell were broken loose, e're they went: But by gods bread, 'tis no bodies fault but yours: for and you had done as you might haue done, they should haue beene damn'd e're they should haue come in, e're a one of them.

Bia. God's my life; did you euer heare the like? what a strange man is this? could I keepe out all them thinke you? I should put my selfe against halfe a dozen men? should *I*? Good faith you'ld mad the patient'st body in the world, to heare you talke so, without any sense or reason.

Enter Matheo with Hesperida, Bobadilla, Stephano, Lorenzo iu. Prospero, Musco.

Folio Act.IV.S

Hesp. Seruant (in troth) you are too prodigall of your wits treasure; thus to powre it foorth vpon so meane a subiect, as my worth?

M*at.* You say well, you say well.

Giu. Hoyday, heare is stuffe.

Lo.iu. Oh now stand close: pray God she can get him to reade it.

Pros.

Pros. Tut, feare not: I warrant thee, he will do it of himselfe with much impudencie.

Hes. Seruant, what is that same I pray you?

Mat. Mary an *Elegie*, an *Elegie*, an odde toy.

Gui. I to mocke an Ape with all, Oh Icsu.

Bia. Sister, I pray you lets heare it.

Mat. Mistresse Ile reede it if you please.

Hes. I pray you doe *seruant.* *1825*

Gui. Oh heares no foppery, Sblood it freates me to the galle to thinke on it. *Exit.*

Pros. Oh I, it is his condition, peace: we are farely ridde of him.

Mat. Fayth I did it in an humor: I know not how it is, but please you come neare signior: this gentleman hath iudgement, he knowes how to censnre of a. —— I pray you sir, you can iudge.

Step. Not I sir: *as I haue a soule to be saued, as I am a gentleman.*

Lo.iu. Nay its well; so long as he doth not forsweare himselfe.

Bob, Signior you abuse the excellencie of your mistresse, and her fayre sister. Fye while you liue auoyd this prolixity.

Mat. I shall sir: well, *Incipere dulce.*

Lo. iu. How, *Incipere dulce*? a sweete thing to be a Foole indeede.

Pros. What, do you take *Incipere* in that sence? *1841*

Lo.iu. You do not you? Sblood this was your villanie to gull him with a motte.

Pros. Oh the Benchers phrase: *Pauca verba, Pauca verba.*

Mat. Rare creature let me speake without offence,
Would God my rude woords had the influence:
To rule thy thoughts, as thy fayre lookes do mine,
Then shouldst thou be his prisoner, who is thine.

Lo.iu. S'hart, this is in *Hero* and *Leander*?

Pros. Oh I: peace, we shall haue more of this.

Mat. Be not vnkinde and fayre mishapen stuffe,
Is of behauiour boysterous and rough:

H. How

How like you that signior, sblood he shakes his head like a bottle, to feele and there be any brayne in it.

Mat. But obserue the *Catastrophe* now,
And I in dutie will exceede all other,
As you in bewtie do excell loues mother.

Lo iu. Well ile haue him free of the brokers, for he vtters no thing but stolne remnants.

Pros. Nay good *Critique* forbeare.

Lo.iu. A pox on him, hang him filching rogue, steale from the deade? its vvorse then sacriledge.

Pros. Sister vvhat haue you heare? *verses*? I pray you lets see.

Bia. Do you let them go so lightly sister.

Hes. Yes fayth when they come lightly.

Bia. I but if your *seruant* should heare you, he vvould take it heauely.

Hes. No matter he is able to beare.

Bia. So are *Asses.*

Hes. so is hee.

Pros. Signior *Matheo*, vvho made these verses? they are excellent good.

Mat. Oh God sir, its your pleasure to say so sir.
Fayth I made them *extempore* this morning.

Pros. How *extempore?*

Mat. I vvould I might be damnd els: aske signior *Bobadilla.* He sawe me vvrite them, at the: (poxe on it) the *Miter* yonder.

Mus. Well, and the Pope knew hee curst the *Miter* it vvere enough to haue him excommunicated all the Tauerns in the towne.

Step. Cosen how do you like this gentlemans verses.

Lo.iu. Oh admirable, the best that euer I heard.

Step. *By this fayre heauens*, they are admirable,
The best that euer I heard.

Enter Giuliano.

Giu. I am vext I can hold neuer a bone of me still,
Sblood I think they meane to build a *Tabernacle* heare, vvell?

Pros.

Pros. Sister you haue a simple seruant heare, that crownes 1880
your bewtie vvith such *Encomions* and *Deuises*, you may see what it is to be the mistresse of a vvit, that can make your perfections so transeparent, that euery bleare eye may looke thorough them, and see him drowned ouer head and eares, in the deepe vvell of desire. Sister *Biancha* I meruaile you get you not a seruant that can rime and do *trickes* too.

Giu. Oh monster? impudence it selfe; *trickes*?

Bia. *Trickes*, brother? what *trickes*?

Hes. Nay, speake I pray you, vvhat *trickes*?

Bia. I, neuer spare any body heare: but say, vvhat *trickes*?

Hes. Passion of my heart? do *trickes?*

Pros. Sblood heares a *tricke* vied, and reuied: why you monkies you? vvhat a catterwaling do you keepe? has he not giuen you *rymes*, and *verses*, and *trickes*.

Giu. Oh see the Diuell?

Pros. Nay, you lampe of virginitie, that take it in snuffe so: 1895
come and cherish this tame poetical fury in your *seruant*, youle be begd else shortly for a concealement: go to, rewarde his muse, you cannot giue him lesse then a shilling in conscience, for the booke he had it out of cost him a teston at the least, how now gallants, *Lorenzo*, siignior *Bobadilla*? vvhat all sonnes of scilence? no spirite.

Giu. Come you might practise your Ruffian trickes somewhere else, and not heare I wisse: this is no Tauerne, nor no place for such exploites.

Pros. Shart how now.

Giu. Nay boy, neuer looke askaunce at me for the matter; ile tell you of it by Gods bread? I, and you and your companions mend your selues when I haue done.

Pros. My companions.

Gui. I your companions fir, so I say? Sblood I am not af- 1909
frayed of you nor them neyther, you must haue your Poets, & your caueleeres, & your fooles follow you vp and downe the citie, and heare they must come to domineere and swagger? sirha, you *Ballad singer*, and *Slops* your fellow there, get you

out; get you out: or (by the will of God) Ile cut of your eares, goe to.

Pros. Sblood stay, lets see what he dare do: cut of his eares you are an asse, touch any man heare, and by the Lord ile run my rapier to the hilts in thee.

Gui. Yea, that would I fayne see, boy.

Bia. Oh Iesu *Piso*, *Matheo* murder.

Hes. Helpe, helpe, *Piso*.

Lo. iu. Gentlemen, *Prospero*, forbeare I pray you.

They all draw, enter Piso *and some more of the house to part them, the women make a great crie.*

Bob. Well sirrah, you *Hollofernus*: by my hand I will pinck *1922*
thy flesh full of holes with my rapier for this, I will by this good heauen: nay let him come, let him come, gentlemen by the body of S. *George* ile not kill him.

The offer to fight againe and are parted.

Piso. Hold, hold forbeare:

Gui. You whorson bragging coystryll.

Enter Thorello.

Tho. Why, how now? whats the matter? what stirre is heare,
Whence springs this quarrell, *Pizo* where is he?
Put vp your weapons, and put of this rage.
My wife and sister they are cause of this,
What, *Pizo*? where is this knaue.

Pizo. Heare sir.

Pros. Come, lets goe: this is one of my brothers auncient humors this?

Steph. I am glad no body was hurt by this auncienr humor.

Exit Prospero, Lorenzoiu. Musco, Stephano, Bobadillo, Matheo,

Tho. Why how now brother, who enforst this braule. *Folio*
Gui. A sorte of lewd rakehelles, that care neither for God nor *Act.IV.Sc*
the Diuell, And they must come heare to read *Ballads* and *Rogery'* and *Trash*, Ile marre the knot of them ere I sleepe perhaps: especially signior *Pithagorus*, he thats al manner of shapes: and Songs *and sonnets*, his fellow there.

Hes. Brother indeede you are to violent,
To sudden in your courses, and you know

My

My brother *Prosperus* temper will not beare
Any reproofe, chiefely in such a presence,
Where euery slight disgrace he should receiue,
Would wound him in opinion and respect.
Gu. Respect? what talke you of respect mongst such
As had neyther sparke of manhood nor good manners,
By God I am ashamed to heare you: respect? *Exit.*
Hes. Yes there was one a ciuill gentleman,
And very worthely demeand himselfe.
Tho. Oh that was some loue of yours, sister.
Hes. A loue of mine? infayth I would he were
No others loue but mine.
Bia. Indeede he seemd to be a gentleman of an exceeding fayre disposition, and of very excellent good partes.
Exit Hesperida, Biancha.
Tho. Her loue, by Iesu: my wifes minion,
Fayre disposition? excellent good partes?
S'hart, these phrases are intollerable,
Good partes? how should she know his partes? well: well,
It is too playne, too cleare: *Pizo*, come hether.
What are they gone?
Pi. I sir they went in.
Tho. Are any of the gallants within?
Pi. No sir they are all gone.
Tho. Art thou sure of it?
Pi. I sir I can assure you.
Tho. *Pizo* what gentleman was that they prays'd so?
Pizo. One they call him signior *Lorenzo,* a fayre young gentleman sir.
Tho. I, I thought so: my minde gaue me as much:
Sblood ile be hangd if they haue not hid him in the house,
Some where, ile goe search, *Pizo* go with me,
Be true to me and thou shalt finde me bountifull. *Exeunt.*

SCENA QVINTA. *Folio Act.IV.Sc.*

Enter CoB, *to him* Tib.

Cob. What *Tib, Tib*, I say.

Tib. How now, what cuckold is that knockes so hard? Oh husband ist you, whats the newes?

Cob. Nay you haue stonnd me I fayth? you hue giuen me a knocke on the forehead, will sticke by me: cuckold? Swoundes cuckolde?

Tib. Away you foole did I know it vvas you that knockt, Come, come, you may call me as bad vvhen you list.

Cob. May I? swoundes *Tib* you are a whore: *1988*

Tib. S'hart you lie in your throte.

Cob. How the lye? and in my throte too? do you long to be stabd, ha?

Tib. Why you are no souldier?

Cob. Masse thats true, vvhen vvas *Bobadilla* heare? that *Rogue*, that *Slaue*, that fencing *Burgullian*? ile tickle him I faith.

Tib. Why vvhat's the matter?

Cob. Oh he hath basted me rarely, sumptiously: but I haue *1997* it heare vvill sause him, oh the *doctor*, the honestest old *Troian* in all *Italy*, I do honour the very flea of his dog: a plague on him he put me once in a villanous filthy feare: marry it vanisht away like the smooke of *Tobacco*: but I vvas smookt soundly first, I thanke the Diuell, and his good *Angell* my guest: vvell vvife: or *Tib* (vvhich you vvill) get you in, and locke the doore I charge you, let no body into you: not *Bobbadilla* himselfe; nor the diuell in his likenesse; you are a vvoman; you haue flesh and blood enough in you; therefore be not tempted; keepe the doore shut vpon all cummers.

Tib. I vvarrant you there shall no body enter heare vvithout my consent.

Cob. Nor with your consent sweete *Tib* and so I leaue you.

Tib. Its more then you know, vvhether you leaue me so.

Cob. How? *Tib*. Why sweete.

Cob. Tut sweete, or soure, thou art a flower,
Keepe close thy doore, I aske no more. *Exeunt*.

SCENA SEXTA. *Folio*

Enter Lorenzo iu. Prospero, Stephano, Musco. *Act.IV.Sc*

Lo.iu. Well *Musco* performe this businesse happily,

And

And thou makest a conquest of my loue foreuer,

Pros. I fayth now let thy spirites put on their best habit, But at any hand remember thy message to my brother. For theres no other meanes to start him?

Mus. I warrant you sir, feare nothing I haue a nimble soule 2024 that hath wakt all my imaginatiue forces by this time, and put them in true motion: vvhat you haue possest me withall? Ile discharge it amply sir. Make no question.

Exit Musco.

Pros. Thats vvell sayd *Musco:* fayth sirha how dost thou, aproue my vvit in this deuise?

Lo.iu. Troth vvell, howsoeuer? but excellent if it take.

Pros. Take man: vvhy it cannot chuse but take, if the circumstances miscarry not, but tell me zealously: dost thou affect my sister *Hesperida* as thou pretendest?

Lo.iu. *Prospero* by Iesu.

Pros. Come do not protest I beleeue thee: I fayth she is a 2035 virgine of good ornament, and much modestie, vnlesse I conceiud very worthely of her, thou shouldest not haue her.

Lo.iu. Nay I thinke it a question whether I shall haue her for all that.

Pros. Sblood thou shal haue her, by this light thou shalt?

Lo.iu. Nay do not sweare.

Pros. By *S.Marke* thou shalt haue her: ile go fetch her presently, poynt but where to meete, and by this hand ile bring her?

Lo.iu. Hold, hold, what all pollicie dead? no preuention of mischiefes stirring.

Pros. Why, by what shall I sweare by? thou shalt haue her 2045 by my soule.

Lo.iu. I pray the haue patience I am satisfied: *Prospero* omit no offered occasion, that may make my desires compleate I beseech thee.

Pros. I warrant thee.

Exeunt.

ACTVS QVARTVS, SCENA PRIMA. Folio Act.IV.Sc.

Enter Lorenzo senior, Peto, meeting Musco.

Peto. Was your man a souldier sir.

Lo. I a knaue I tooke him vp begging vpon the way,
This morning as I was cumming to the citie,
Oh? heare he is; come on, you make fayre speede:
Why? whereon Gods name haue you beene so long?

Mus. Mary (Gods my comfort) where I thought I should haue had little comfort of your worships seruice:

Lo. How so?

Mus. Oh God sir? your cumming to the citie, & your enter- 2060 taynement of men, and your sending me to watch; indeede, all the circumstances are as open to your sonne as to your selfe.

Lo. How should that be? vnlesse that villaine *Museo*
Haue told him of the letter, and discouered
All that I strictly chargd him to conceale? tis soe.

Mus. I fayth you haue hit it: tis so indeede.

Lo. But how should he know thee to be my man.

Mus. Nay sir, I cannot tell; vnlesse it were by the blacke arte? is not your sonne a scholler sir?

Lo. Yes; but I hope his soule is not allied 2071
To such a diuelish practise: if it were,
I had iust cause to weepe my part in him,
And curse the time of his creation.
But where didst thou finde them *Portensio*?

Mus. Nay sir, rather you should aske where the found me? for ile be sworne I was going along in the streete, thinking nothing, when (of a suddayne) one calles, *Signior Lorenzos man*: another, he cries, *souldier*: and thus halfe a dosen of them, till they had got me within doores, where I no sooner came, but out flies their rapiers and all bent agaynst my brest, they swore some two or three hundreth oathes, and all to tell me I was but a dead man, if I did not confesse where you were, and how I was imployed, and about what, which when they could not get out of me: (as Gods my iudge, they should haue kild me first) they lockt me vp into a roome in the toppe of a house

house, where by great miracle (hauing a light hart) I slidde downe by a bottome of packthread into the streete, and so scapt: but maister, thus much I can assure you, for I heard it while I was lockt vp: there were a great many merchants and rich citizens wiues with them at a banquet, and your sonne *Signior Lorenzo*, has poynted one of them to meete anone at one *Cobs* house, a waterbearers? that dwelles by the wall: now there you shall be sure to take him: for fayle he will not.

Lo. Nor will I fayle to breake this match, I doubt not; 2094
Well: go thou along with maister doctors man,
And stay there for me? at one *Cobs* house sayst thou. *Exit.*

Mus. I sir, there you shall haue him: when can you tell? much wench, or much sonne: sblood when he has stayd there three or foure houres, trauelling with the expectation of somewhat; and at the length be deliuered of nothing: oh the sport that I should thẽ take to look on him if I durst but now I meane to appeare no more afore him in this shape: I haue another tricke to act yet? oh that I were so happy, as to light vpon an ounce now of this doctors clarke: God saue you sir,

Peto. I thanke you good sir.

Mus. I haue made you stay somewhat long sir.

Peto. Not a whit sir, I pray you what sir do you meane: you haue beene lately in the warres sir it seemes.

Mus. I Marry haue I sir. 2107

Peto. Troth sir, I would be glad to bestow a pottle of wine of you if it please you to accept it.

Mus. Oh Lord sir.

Peto. But to heare the manner of you seruises, and your deuises in the warres, they say they be very strange, and not like those a man reades in the Romane histories.

Mus. Oh God no sir, why at any time when it please you, I shall be ready to descourse to you what I know: and more to somewhat.

Peto. No better time then now sir, weele goe to the *Meeremaide* there we shall haue a cuppe of neate wine, I pray you sir let me request you.

Mus. Ile follow you sir, he is mine owne I fayth. *Exeunt.*

Enter Babadillo, Lorenzo iu. Matheo, Stephano. *Folio*

Mat Signior did you euer see the like cloune of him, where we vvere to day: signior *Prosperos* brother? I thinke the vvhole earth cannot shew his like by Iesu. *Act.IV.Sc*

Lo. We vvere now speaking of him, signior *Bobadillo* telles me he is fallen foule of you two.

Mat. Oh I sir, he threatned me with the bastinado.

Bo. I but I think I taught you a trick this morning for that. You shall kill him without all question: if you be so minded.

Mat. Indeede it is a most excellent tricke.

Bo. Oh you do not giue spirit enough to your motion, you are too dull, too tardie: oh it must be done like lightning, hay?

Mat. Oh rare.

Bob. Tut tis nothing and't be not done in a ——

Lo.iu. Signior did you neuer play with any of our maisters here.

Mat. Oh good sir.

Bob. Nay for a more instance of their preposterous humor, there came three or foure of them to me, at a gentlemans house, where it was my chance to bee resident at that time, to intreate my presence at their scholes, and withall so much importund me, that (I protest to you as I am a gentleman) I was ashamd of their rude demeanor out of all measure: vvell, I tolde them that to come to a publique schoole they should pardon me, it was opposite to my humor, but if so they vvould attend me at my lodging, I protested to do them what right or fauour I could, as I vvas a gentleman. &c.

Lo.iu. So sir, then you tried their skill.

Bob. Alasse soone tried: you shall heare sir, within two or three dayes after, they came, and by Iesu good signior beleeue me, I grac't them exceedingly, shewd them some two or three trickes of preuention, hath got them since admirable credit, they cannot denie this; and yet now they hate me, and why? because I am excellent, and for no other reason on the earth.

Lo.iu. This is strange and vile as euer I heard.

Bob.

Bob. I will tell you sir vpon my first comming to the citie,
they assaulted me some three, foure, fiue, six, of them toge- *2158*
ther as I haue walkt alone, in diuers places of the citie; as vpon
the exchange, at my lodging, and at my ordinarie: where I haue
driuen them afore me the whole length of a streete, in the o-
pen view of all our gallants, pittying to hurt them beleeue me;
yet all this lenety will not depresse their spleane: they will
be doing with the Pismier, raysing a hill, a man may spurne a-
broade with his foote at pleasure: by my soule I could haue
slayne them all, but I delight not in murder: I am loth to beare
any other but a bastinado for them, and yet I hould it good
pollicie not to goe disarmd, for though I be skilfull, I may be
suppressd with multitudes.

Lo.iu. I by Iesu may you sir and (in my conceite) our whole
nation should sustayne the losse by it, if it were so.

Bob. Alasse no: whats a peculier man, to a nation? not seene. *2172*

Lo.iu. I but your skill sir.

Bob. Indeede that might be some losse, but who respects
it? I will tel you Signior (in priuate) I am a gentleman, and liue
here obscure, and to my selfe: but were I known to the Duke
(obserue me) I would vndertake (vpon my heade and life) for
the publique benefit of the state, not onely to spare the intire
liues of his subiects ingenerall, but to saue the one halfe: nay
there partes of his yeerely charges, in houlding warres gene-
rally agaynst all his enemies? and how will I do it thinke you?

Lo.iu. Nay I know not, nor can I conceiue.

Bo. Marry thus, I would select 19 more to my selfe, throughout *2183*
the land, gentlemẽ they should be of good spirit; strong & able
constitutiõ, I would chuse thẽ by an instinct, a trick that I haue:
& I would teach these 19. the special tricks, as your *Punto*, your
Reuerso, your *Stoccato*, your *Imbroccato*, your *Passado*, your *Mon-
taunto*, till they could all play very neare or altogether as well as
my selfe. this done; say the enemie were forty thousand strong:
we twenty wold come into the field the tenth of *March*, or ther
abouts; & would challendge twenty of the enemie? they could
not in there honor refuse the combat: wel, we would kil them:

challenge twentie more, kill them; twentie more, kill them; twentie more, kill them too; and thus would we kill euery man, his twentie a day, thats twentie score; twentie score, thats two hundreth; two hundreth a day, fiue dayes a thousand: fortie thousand; fortie times fiue, fiue times fortie, two hundreth dayes killes them all, by computation, and this will I venture my life to performe: prouided there be no treason practised vpon vs.

Lo.iu. Why are you so sure of your hand at all times? *2200*

Bob. Tut, neuer mistrust vpon my soule.

Lo.iu. Masse I would not stand in signior *Giuliano* state, then; And you meete him, for the wealth of *Florence.*

Bob. Why signior, by Iesu if hee were heare now: I would not draw my weapon on him, let this gentleman doe his mind, but I wil bastinado him (by heauen) & euer I meete him.

Mat. Fayth and ile haue a fling at him.

Enter Giuliano *and goes out agayne.*

Lo.iu. Looke yonder he goes I thinke.

Gui. Sblood vvhat lucke haue I, I cannot meete vvith these bragging rascalls.

Bob. Its not he: is it? *2212*

Lo.iu. Yes fayth it is he?

Mat. Ile be hangd then if that vvere he.

Lo.iu. Before God it vvas he: you make me sweare.

Step. Vpon my saluation it vvas hee.

Bob. Well had I thought it had beene he: he could not haue gone so, but I cannot be induc'd to beleeue it vvas he yet.

Enter Giulliano.

Gui. Oh gallant haue I found you? draw to your tooles, draw, or by Gods vvill ile thresh you.

Bob. Signior heare me?

Gui. Draw your vveapons then: *2224*

Bob. Signior, I neuer thought it till now: body of S. *George,* I haue a vvarrant of the peace serued on me euen now, as I came along by a vvaterbearer, this gentleman saw it, signior *Matheo.*

Giu.

Giu. The peace? Sblood, you vvill not draw?

Matheo runnes away.

Lo.iu. Hold signior hold, vnder thy fauour forbeare.

He beates him and disarmes him.

Giu. Prate agayne as you like this you vvhoreson cowardly rascall, youle controule the poynt you? your consort hee is gone? had he stayd he had shard vvith yow infayth.

Exit Giulliano.

Bob. Well gentlemen beare vvitnesse I vvas bound to the peace, by Iesu. *2223*

Lo.iu. Why and though you vvere sir, the lawe alowes you to defend your selfe; thats but a poore excuse.

Boh. I cannot tell; I neuer sustayned the like disgrace (by heauen) sure I vvas strooke vvith a Plannet then, for I had no power to touch my vveapon. *Exit.*

Lo.iu. I like inough I haue heard of many that haue beene beaten vnder a plannet; goe get you to the Surgions, sblood and these be your tricks, your passados, & your Mountauntos ilenone of them: oh God that this age should bring foorth snch creatures? come cosen.

Step. Masse ile haue this cloke.

Lo.iu. Gods vvill: its *Giullianos*.

Step. Nay but tis mine now, another might haue tane it vp aswell as I, ile vveaɹe it so I vvill.

Lo.iu. How and he see it, heele challenge it assure your selfe.

Step. I but he shall not haue it; ile say I bought it.

Lo.iu. Aduise you cosen, take heede he giue not you as much. *Exeunt.*

Enter Thorello, Prospero, Biancha, Hesperida. *Folio*

Tho. Now trust me *Prospero* you were much to blame, *Act.IV.Sc.*
T'incense your brother and disturbe the peace,
Of my poore house, for there be sentinelles,
That euery minute vvatch to giue alarames,
Of ciuill vvarre, vvithout adiection,
Of your assistance and occasion.

Pros. No harme done brother I vvarrant you: since there is

no harme done, anger costs a man nothing: and a tall man is neuer his owne man til he be angry, to keep his valure in obscuritie: is to keepe himselfe as it were in a cloke-bag: vvhats a musition vnlesse he play? whats a tall man vnlesse he fight? for indeede all this my brother stands vpon absolutely, and that made me fall in vvith him so resolutely.

Bia. I but vvhat harme might haue come of it? 2269

Pros. Might? so might the good warme cloathes your husband vveares be poysond for any thing he knowes, or the vvholesome vvine he drunke euen now at the table.

Tho. Now God forbid: O me? now I remember,
My vvife drunke to me last; and changd the cuppe,
And bad me vvare this cursed sute to day,
See, if God suffer murder vndiscouered?
I feele me ill; giue me some Mithredate,
Some Mithredate and oyle; good sister fetch me,
O, I am sicke at hart: I burne, I burne;
If you will saue my life goe fetch it mee.

Pros. Oh strange humor my very breath hath poysond him.

Hes. Good brother be content, what do you meane,
The strength of these extreame conceites will kill you?

Bia. Beshrew your hart blood, brother *Prospero*,
For putting such a toy into his head.

Pros. Is a fit similie, a toy? will he be poysond with a similie? 2286
Brother *Thorello*, what a strange and vaine imagination is this?
For shame be wiser, of my soule theres no such matter.

Tho. Am I not sicke? how am I then not poysond?
Am I not poysond? how am I then so sicke?

Bia. If you be sicke, your owne thoughts make you sicke.

Pros. His iealoucie is the poyson he hath taken.

Enter Musco *like the doctors man.*

Mus. Signior *Thorello* my maister doctor *Clement* salutes you, and desires to speake with you, with all speede possible.

Tho. No time but now? well, ile waite vpon his worship, *Pizo*, *Cob*, ile seeke them out, and set them sentinelles till I re-

turne

turne. *Pizo, Cob, Pizo.* *Exit.*

Pros. Musco, this is rare, but how gotst thou this apparrel of the doctors man.

Mus. Marry sir. My youth would needes bestow the wine 2300 of me to heare some martiall discourse; where I so marshald him, that I made him monstrous drunke, & because too much heate vvas the cause of his distemper, I stript him starke naked as he lay along a sleepe, and borrowed his sewt to deliuer this counterfeit message in, leauing a rustie armoure, and an olde browne bill to watch him; till my returne: which shall be when I haue paund his apparrell, and spent the monie perhappes.

Pros. Well thou art a madde knaue *Musco*, his absence will be a good subiect for more mirth: I pray the returne to thy young maister *Lorenzo*, and will him to meete me and *Hesperida* at the Friery presently: for here tell him the house is so sturde with iealousie, that there is no roome for loue to stand 2312 vpright in: but ile vse such meanes she shall come thether, and that I thinke will meete best with his desires: Hye thee good *Musco.*

Mus. I goe sir. *Exit.*

Enter Thorello *to him* Pizo.

Tho. Ho *Pizo, Cob*, where are these villaines troe?
Oh, art thou there? *Pizo* harke thee here:
Marke what I say to thee, I must goe foorth;
Be carefull of thy promise, keepe good watch, 2319
Note euery gallant and obserue him well,
That enters in my absence to thy mistrisse;
If she would shew him roomes, the ieast is stale,
Follow them *Pizo* or els hang on him,
And let him not go after, marke their lookes?
Note if she offer but to see his band,
Or any otber amorous toy about him,
But prayse his legge, or foote, or if she say,

The day is hotte, and bid him feele her hand,
How hot it is, oh thats a monstrous thing:
Note me all this, sweete *Pizo*; marke their sighes,
And if they do but vvisper breake them off,
Ile beare thee out in it: vvilt thou do this?
Wilt thou be true sweete *Pizo?*

Pi. Most true sir.

Tho. Thankes gentle *Pizo*: vvhere is *Cob*? now: *Cob?*

Exit Thorello.

Bia. Hees euer calling for *Cob*, I vvonder how hee imployes *Cob* soe.

Pros. Indeede sister to aske how he imployes *Cob*, is a necessary question for you that are his vvife, and a thing not very easie for you to be satisfied in: but this ile assure you *Cobs* wife is an excellent baud indeede: and oftentimes your husband hauntes her house, marry to vvhat end I cannot altogether accuse him, imagine you vvhat you thinke conuenient: but I haue knowne fayre hides haue foule hartes eare now, I can tell you.

Bia. Neuer sayd you truer then that brother? *Pizo* fetch your cloke, aud goe vvith me, ile after him presently: I vvould to Christ I could take him there I fayth.

Exeunt Pizo *and* Biancha.

Pros. So let them goe: this may make sport anone, now my fayre sister *Hesperida:* ah that you knew how happy a thing it vvere to be fayre and bewtifull?

Hes. That toucheth not me brother.

Pros. Thats true: thats euen the fault of it, for indeede bewtie stands a woman in no stead, vnles it procure her touching: but sister vvhether it touch you or noe, it touches your bewties, and I am sure they will abide the touch, and they doe not a plague of al ceruse say I, and it touches me to inpart. though not in the. Well, theres a deare and respected friend of mine sister, stands very strongly affected towardes you, and hath vowed to inflame vvhole bonefires of zeale in his hart, in honor of your perfections, I haue already engaged my promise

to

to bring you where you shal heare him conferme much more then I am able to lay downe for him: Signior *Lorenzo* is the man: vvhat say you sister shall I intreate so much fauour of you for my friend, is too direct and attend you to his meeting? vpon my soule he loues you extreamely, approue it sweete *Hesperida* vvill you?

Hes. Fayth I had very little confidence in mine owne con- *2364* stancie if I durst not meete a man: but brother *Prospero* this motion of yours sauours of an olde knight aduenturers seruant, me thinkes.

Pros. Whats that sister.

Hes. Marry of the squire.

Pros. No matter *Hesperida* if it did, I vvould be such an one for my friend, but say, will you goe?

Hes. Brother I will, and blesse my happy starres.

Enter Clement *and* Thorello.

Clem. Why vvhat villanie is this? my man gone on a false *2371* message, and runne away vvhen he has done, vvhy vvhat trick is there in it trow? 1 . 2 . 3 . 4 . and 5.

Tho. How: is my wife gone foorth, vvhere is she sister?

Hes. Shees gone abrode vvith *Pizo*.

Tho. Abrode vvith *Pizo*? oh that villaine dors me,
He hath discouered all vnto my vvife,
Beast that I vvas to trust him: vvhither vvent she?

Hes. I know not sir.

Pros. Ile tell you brother vvhither I suspect shees gone.

Tho. Whither for Gods sake?

Pros. To *Cobs* house I beleeue: but keepe my counsayle.

Tho. I vvill, I vvill, to *Cobs* house? doth she haunt *Cobs*, *2383*
Shees gone a purpose now to cuckold me,
With that lewd rascall, vvho to vvinne her fauour,
Hath told her all. *Exit*.

Clem. But did you mistresse see my man bring him a message.

Pros. That vve did maister doctor.

Clem. And vvhither vvent the knaue?

Pros. To the Tauerne I thinke sir.

Clem. What did *Thorello* giue him any thing to spend for the message he brought him? if he did I should commend my mans vvit exceedingly if he vvould make himselfe drunke, vvith the ioy of it, farewell Lady, keepe good rule you two: I beseech you now: by Gods marry my man makes mee laugh. *Exit.*

Pros. What a madde Doctor is this? come sister lets away. *Exeunt.*

Enter Matheo *and* Bobadillo. *Folio*

Mat. I vvonder signior vvhat they vvill say of my going away: ha? *Act.IV.S*

Bob. Why, what should they say? but as of a discreet gentle-(man.
Quick, wary, respectfull of natures,
Fayre liniamentes, and thats all.

Mat. Why so, but what can they say of your beating?

Bob. A rude part, a touch with soft wood, a kinde of grosse batterie vsed, layd on strongly: borne most paciently, and thats all.

Mat. I but would any man haue offered it in *Venice*?

Bob. Tut I assure you no: you shall haue there your *Nobilis*, your *Gentelezza*, come in brauely vpon your reuerse, stand you close, stand you ferme, stand you fayre, saue your retricato with his left legge, come to the assaulto with the right, thrust with braue steele, defie your base wood. But wherefore do I awake this remembrance? I was bewitcht by Iesu: but I will be reuengd.

Mat. Do you heare ist not best to get a warrant and haue *2404* him arested, and brought before doctor *Clement.*

Bob. It were not amisse would we had it.

Enter Musco.

Mat. Why here comes his man, lets speake to him.

Bob. Agreed, do you speake.

Mat. God saue you sir.

Mus. With all my hart sir?

Mat. Sir there is one *Giulliano* hath abusd this gentleman

and

and me, and we determine to make our amendes by law, now if you would do vs the fauour to procure vs a warrant for his arest of your maister, you shall be well considered I assure, I fayth sir.

Mus. Sir you know my seruice is my liuing, such fauours as 2415 these gotten of my maister is his onely preferment, and therefore you must consider me, as I may make benefit of my place.

Mat. How is that?

Mus. Fayth sir, the thing is extraordinarie, and the gentleman may be of great accompt: yet be what he will, if you will lay me downe fiue crownes in my hand, you shall haue it, otherwise not.

Mat. How shall we do signior? you haue no monie.

Bob. Not a crosse by Iesu.

Mat. Nor I before God but two pence: left of my two shillings in the morning for vvine and cakes, let's giue him some pawne.

Bob. Pawne? we haue none to the value of his demaunde. 2427

Mat. Oh Lord man, ile pawne this iewell in my eare, and you may pawne your silke stockins, and pull vp your bootes, they will neare be mist.

Bob. Well and there be no remedie: ile step aside and put them of.

Mat. Doe you heare sir, we haue no store of monie at this time, but you shall haue good pawnes, looke you sir, this Iewell, and this gentlemans silke stockins, because we would haue it dispatcht ere we went to our chambers.

Mus. I am content sir, I will get you the warrant presently whats his name say you (*Giulliano.*)

Mat. I, I, *Giulliano.*

Mus. What manner of man is he?

Mat. A tall bigge man sir, he goes in a cloake most com- 2440 monly of silke russet: layd about with russet lace.

Mus. Tis very good sir.

Mat. Here sir, heres my iewell?

Bob. And heare are stockins.

Mus. Well gentlemen ile procure this vvaarrant presently, and appoynt you a varlet of the citie to serue it, if youle be vpon the Realto anone, the varlet shall meete you there.

Mat. Very good sir I vvish no better.

Exeunt Bobadilla *and* Matheo.

Mus. This is rare, now vvill I goe pawne this cloake of the doctors mans at the brokers for a varlets sute, and be the varlet my selfe, and get eyther more pawnes, or more money of *Giulliano* for my arrest. *Exit.*

ACTVS QVINTVS. SCENA PRIMA. *Folio*

Enter Lorenzo *senior.* *Act.IV.Sc.*

Lo.se. Oh heare it is, I am glad I haue found it now,
Ho? vvho is vvithin heare? *Enter* Tib.

Tib. I am within sir, whats your pleasure?

Lo.se. To know vvho is vvithin besides your selfe.

Tib. Why sir, you are no constable I hope?

Lo.se. O feare you the constable? then I doubt not,
You haue some guests within deserue that feare,
Ile fetch him straight.

Tib. A Gods name sir.

Lo.se. Go to, tell me is not the young *Lorenzo* here?

Tib. Young *Lorenzo*, I saw none such sir, of mine honestie.

Lo.se. Go to, your honestie flies too lightly from you:
Theres no way but fetch the constable.

Tib. The constable, the man is mad I think. *Claps to the doore.*

Enter Pizo, *and* Biancha.

Pizo. Ho, vvho keepes house here? *2472*

Lo.se. Oh, this is the female copes-mate of my sonne.
Now shall I meete him straight.

Bia. Knocke *Pizo* pray thee.

Pi. Ho good vvife.

Tib. Why vvhats the matter vvith you. *Enter* Tib.

Bia. Why vvoman, grieues it you to ope your doore?
Belike you get something to keepe it shut.

Tib. What meane these questions pray ye?

Bia.

Bia. So strange you make it? is not *Thorello* my tryed husband here.

Lo.se. Her husband? 2480

Tib. I hope he needes not be tryed here.

Bia. No dame: he hoth it not for neede but pleasure.

Tib. Neyther for neede nor pleasure is he here.

Lo.se. This is but a deuise to balke me vvith al; Soft whoes this? *Enter* Thorello.

Bia. Oh sir, haue I fore-stald your honest market?
Found your close walkes? you stand amazd now, do you?
I fayth (I am glad) I haue smokt you yet at last;
Whats your iewell trow? In: come lets see her;
Fetch foorth your huswife, dame; if she be fayrer
In any honest iudgement then my selfe,
Ile be content vvith it: but she is chaunge,
She feedes you fat; she soothes your appetite,
And you are well: your vvife an honest vvoman,
Is meate twise sod to you sir; A you trecher.

Lo.se. She cannot counterfeit this palpably. 2497

Tho. Out on thee more then strumpets impudencie,
Stealst thou thus to thy hauntes? and haue I taken,
Thy baud, and thee, and thy companion?
This hoary headed letcher, this olde goate
Close at your villanie, and wouldst thou scuse it,
With this stale harlots iest, accusing me?
O ould incontinent, dost thou not shame,
When all thy powers inchastitie is spent,
To haue a minde so hot? and to entise
And feede the intisements of a lustfull woman?

Bia. Out I defie thee I, desembling wretch:

Tho. Defie me strumpet? aske thy paunder here,
Can he denie it? or that wicked elder.

Lo.sen. Why heare you signior?

Tho. Tut, tut, neuer speake,
Thy guiltie conscience will discouer thee:

Lo.se. What lunacie is this that haunts this man? 2513

Enter Giulliano.

Giu. Oh sister did you see my cloake?

Bia. Not I, I see none.

Giu. Gods life I haue lost it then, saw you *Hesperida?*

Tho. *Hesperida*? is she not at home

Giu. No she is gone abroade, and no body can tell me of it at home. *Exit.*

Tho. Oh heauen,? abroade? what light? a harlot too?
Why? why? harke you, hath she? hath she not a brother?
A brothers house to keepe? to looke vnto?
But she must fling abroade, my wife hath spolyd her,
She takes right after her, she does, she does,
Well you goody baud and——— *Enter* Cob.
That make your husband such a hoddy dody;
And you young apple squire, and olde cuckold maker,
Ile haue you euery one before the Doctor,
Nay you shall answere it I chardge you goe.

Lo.se. Marry withall my hart, ile goe willingly: how haue 2519
I vvrongd my selfe in comming here.

Bi. Go with thee? ile go with thee to thy shame, I warrant thee.

Cob. Why vvhats the matter? vvhats here to doe?

Tho. What *Cob* art thou here? oh I am abusd,
And in thy house, vvas neuer man so vvrongd. 2526

Cob. Slid in my house? vvho vvrongd you in my house?

Tho. Marry young lust in olde, and olde in young here,
Thy wifes their baud, here haue I taken them.

Cob. Doe you here? did I not charge you keepe your dores shut here, and do you let them lieopen for all cōmers, do you scratch. *Cob beates his wife.* 2532

Lo.se. Friend haue patience if she haue done wrong in this let her answere it afore the Magistrate.

Cob. I, come, you shall goe afore the Doctor.

Tib. Nay, I will go, ile see and you may be aloud to beate 2538
your poore wife thus at euery cuckoldly knaues pleasure, the Diuell and the Pox take you all for me: vvhy doe you not goe now.

Tho.

Tho. A bitter queane, eome weele haue you tamd. *Exeunt*

Enter Musco *alone.* *Folio*

Mus. Well of all my disguises yet now am I most like my selfe, beeing in this varlets suit, a man of my present profession neuer counterfeites till he lay holde vpon a debtor, and sayes he rests him, for then he bringes him to al manner of vnrest; A kinde of little kings vve are, bearing the diminitiue of a mace made like a young Hartechocke that alwayes carries Pepper and salte in it selfe, well I know not what danger I vnder go by this exploite, pray God I come vvell of. *Act.IV.Sc*

Enter Bobabilla *and* Matheo.

Mat. See I thinke yonder is the varlet.

Bob. Lets go inquest of him. *2555*

Mat. God saue you friend, are not you here by the appoyntment of doctor *Clemants* man.

Mus. Yes and please you sir, he told me two gentlemen had wild him to procure an arest vpon one signior *Giullianò* by a vvarrant from his maister, vvhich I haue about me.

Mat. It is honestly done of you both, and see where hee coms you must arest, vppon him for Gods sake before hee beware.

Enter Stephano.

Bob. Beare backe *Matheo*?

Mus. Signior *Giulliano* I arest you sir in the Dukes name. *2565*

Step. Signior *Giulliano*? am I signior *Giulliano*? I am one signior *Stephano* I tell you, and you do not vvell by Gods slid to arest me, I tell you truely; I am not in your maisters bookes, I would you should vvell know I: and a plague of God on you for making me afrayd thus.

Mus. Why, how are you deceiued gentlemen?

Bob. He weares such a cloake, and that deceiued vs,
But see here a coms, officer, this is he.

Enter Giulliano.

Giu. Why how now signior gull: are you a turnd flincher of late, come deliuer my cloake. *2574*

Step. Your cloake sir? I bought it euen now in the market.

Mus. Signior *Giulliano* I must arest you sir.

Giu. Arrest me sir, at whose suite?

Mus. At these two gentlemens.

Giu. I obey thee varlet; but for these villianes——

Mus. Keepe the peace I charge you sir, in the Dukes name Sir.

Giu. Whats the matter varlet?

Mus. You must goe before maister doctor *Clement* sir, to 2582
answere what these gentlemen will obiect agaynst you, harke you sir, I will vse you kindely.

Mat. Weele be euen with you sir, come signior *Bobadilla*, weele goe before and prepare the doctor: varlet looke to him.

Exeunt Bobadilla *and* Matheo.

Bob. The varlet is a tall man by Iesu.

Giu. Away you rascalles,
Signior I shall haue my cloake.

Step. Your cloake: I say once agayne I bought it, and ile keepe it.

Giu. You will keepe it?

Step. I, that I will.

Giu. Varlet stay, heres thy fee arrest him.

Mus. Signior *Stephano* I arrest you. 2590

Step. Arrest me? there take your cloake: ile none of it.

Giu. Nay that shall not serue your turne, varlet, bring him away, ile goe with thee now to the doctors, and carry him along.

Step. Why is not here your cloake? what would you haue?

Giu. I care not for that.

Mus. I pray you sir.

Giu. Neuer talke of it; I will haue him answere it.

Mus. Well sir then ile leaue you, ile take this gentlemans woorde for his appearance, as I haue done yours.

Giu. Tut ile haue no woordes taken, bring him along to 2599
answere it.

Mus. Good sir I pitie the gentlemans case, heres your monie agayne.

Giu. Gods

Giu. Gods bread, tell not me of my monie, bring him away I say.

Mus. I warrant you, he will goe with you of himselfe.

Giu. Yet more adoe?

Mus. I haue made a fayre mashe of it.

Step. Must I goe? *Exeunt.*

Enter doctor Clement, Thorello, Lorenzo se. Biancha, Pizo, Tib, *a seruant or two of the Doctors.* *Folio Act.V.Sc.1*

Clem. Nay but stay, stay giue me leaue; my chayre sirha? you signior *Lorenzo* say you vvent thether to meete your sonne.

Lo.se. I sir.

Clem. But vvho directed you thether?

Lo.se. That did my man sir?

Clem. Where is hee?

Lo.se. Nay I know not now, I left him vvith your clarke, And appoynted him to stay here for me.

Clem. About vvhat time vvas this?

Lo.se. Marry betweene one and two as I take it.

Clem So, what time came my man with the messago to you Signior *Thorello?*

Tho. After two sir. *2632*

Clem. Very good, but Lady how that you were at *Cobs*: ha?

Bia. And please you sir, ile tell you: my brother *Prospero* tolde me that *Cobs* house vvas a suspected place.

Clem. So it appeares me thinkes; but on,

Bia. And that my husband vsed thether dayly;

Clem. No matter, so he vse himselfe vvell.

Bia. True sir, but you know vvhat growes by such haunts oftentimes.

Clem. I, ranke fruites of a iealous brayne Lady: but did you finde your husband there in that case, as you sufpected.

Tho. I found her there sir.

Clem. Did you so? that alters the case; who gaue you knowledge of your wiues beeing there? *2645*

Tho. Marry that did my brother *Prospero.*

Clem. How *Prospero*, first tell her, then tell you after? vvhere is *Prospero*.

Tho. Gone vvith my sister sir, I know not vvhither. *2650*

Clem. Why this is a meare tricke, a deuise; you are gulled in this most grosly: alasse poore vvench vvert thou beaten for this, how now sirha vvhats the matter? *Enter one of the Do.men.*

Ser. Sir theres a gentleman in the court vvithout desires to speake vvith your vvorship.

Clem. A gentleman? vvhats he?

Ser. A Souldier, sir, he sayeth.

Clem. A Souldier? fetch me my armour, my sworde, quickly a souldier speake vvith me, vvhy vvhen knaues,— come on, come on, hold my cap there, so; giue me my gorget, my sword stand by I vvill end your matters anone; let the souldier enter, now sir vvhat haue you to say to me?

Enter Bobadillo *and* Matheo. *Folio*

Bob. By your vvorships fauour. *Act.V.Sc.2*

Clem. Nay keepe out sir, I know not your pretence, you send me vvord sir you are a souldier, vvhy sir you shall bee answered here, here be them haue beene amongst souldiers. Sir your pleasure.

Bob. Fayth sir so it is: this gentleman and my selfe haue beene most violently vvronged by one signior *Giulliano*: a gallant of the citie here and for my owne part I protest, beeing a man in no sorte giuen to this filthy humor of quarreling, he hath asaulted me in the vvay of my peace: dispoyld me of mine honor, disarmd me of my vveapons, aud beaten me in the open streetes: vvhen I not so much as once offered to resist him.

Clem. Oh Gods precious is this the souldier? here take my armour quickly, twill make him swoone I feare; he is not fit to looke on't, that vvill put vp a blow. *2678*

Enter Seruant.

Mat. Andt please your worship he was bound to the peace.

Clem. Why, and he were sir, his hands were not bound, were they?

Ser.

Ser. There is one of the varlets of the citie, has brought two gentlemen here vpon arest sir. *2683*

Clem. Bid him come in, set by the picture: now sir, what? signior *Giulliano*? ist you that are arested at signior freshwaters suit here.

Enter Mus. *with* Giu. & Stephano.

Giu. I fayth maister Doctor, and heres another brought at my suite.

Folio Act.V.Sc..

Clem. What are yo sir.

Step. A gentleman sir? oh vncle?

Clem. Vncle? vvho, *Lorenzo*?

Lo.se. I Sir.

Step. Gods my vvitnesse my vncle, I am vvrongd here monstrously, he chargeth me vvith stealing of his cloake, & vvould I might neuer stir, if I did not finde it in the street by chance.

Giu. Oh did you finde it now? you saide you bought it ere vvhile? *2700*

Step. And you sayd I stole it, nay now my vnckle is here I care not.

Clem. Well let this breath a while; you that haue cause to complaine there, stand foorth; had you a vvarrant for this arrest.

Bob. I andt please your vvorship.

Clem. Nay do not speake in passion so, vvhere had you it?

Bob. Of your clarke sir.

Clem. Thats vvell and my clarke can make vvarrants, and my hand not at them; vvhere is the vvarrant? varlet haue you it?

Mus. No sir your vvorshippes man bid me doe it; for these gentlemen and he vvould be my discharge. *2711*

Clem. Why signior *Giulliano*, are you such a nouice to be arrested and neuer see the vvarrant?

Giu. Why sir, he did not arrest me.

Clem. No? how then?

Giu. Marry sir he came to me and sayd he must arrest me, and he vvould vse me kindely, and so foorth.

Clem. Oh Gods pittie, vvas it so sir, he must arrest you: giue

me my long sworde there: helpe me of; so, come on sir varlet, I must cut of your legges sirha; nay stand vp ile vse you kindly; I must cut of your legges I say.

Mus. Oh good sir I beseech you, nay good maister doctor, Oh good sir.

Clem. I must do it; there is no remedie; 2724
I must cut of your legges sirha.
I must cut of your eares, you rascall I must do it;
I must cut of your nose, I must cut of your head.

Mus. Oh for God sake good Maister Doctor.

Clem. Well rise how doest thou now? doest thou feele thy selfe well? hast thou no harme?

Mus. No I thanke God sir and your good worshippe.

Clem. Why so I sayd I must cut of thy legges, and I must cut of thy armes, and I must cut of thy head: but I did not do it: so you sayd you must arrest this gentleman, but you did not arrest him you knaue, you slaue, you rogue, do you say you must arrest sirha: away with him to the iayle, ile teach you a tricke for your must.

Mus. Good M. Doctor I beseech you be good to me. 2736

Clem. Marry a God: away with him I say.

Mus. Nay sblood before I goe to prison, ile put on my olde brasen face, and disclaime in my vocation: Ile discouer thats flat, and I be committed, it shall be for the committing of more villainies then this, hang me, and I loose the least graine of my fame. 2739

Clem. Why? vvhen knaue? by Gods marry, ile clappe thee by the heeles to.

Mus. Hold, hold, I pray you.

Clem. Whats the matter? stay there.

Mus. Fayth sir afore I goe to this house of bondage, I haue a case to vnfolde to your worshippe: which (that it may appeare more playne vnto your worshippes view) I do thus first of all vncase, & appeare in mine owne proper nature, seruant to this gentleman: and knowne by the name of *Musco*.

Lo.se. Ha? *Musco*.

Step. Oh vncle, *Musco* has beene with my cosen and I 2743

all

all this day.

Clem. Did not I tell you there was some deuise.

Mus. Nay good M. Doctor since I hane layd my selfe thus *2746* open to your worship: now stand strong for me, till the progresse of my tale be ended, and then if my vvit do not deserue your countenance: Slight throw it on a dogge, and let me goe hang my selfe.

Cle. Body of me a merry knaue, giue me a boule of Sack, sig- *2749* nior *Lorenzo*, I bespeak yonr patience in perticuler, marry your eares ingenerall, here knaue, Doctor *Clement* drinkes to thee.

Mus. I pledge M. Doctor and't were a sea to the bottome.

Cle. Fill his boule for that, fil his boule: so, now speak freely.

Mus. Indeede this is it will make a man speake freely. But to the poynt, know then that I *Musco* (beeing somewhat more trusted of my maister then reason required, and knowing his intent to *Florence*) did assume the habit of a poore souldier in wants, and minding by some meanes to intercept his iorney in the mid way, twixt the grandg and the city, I encountred him, where begging of him in the most accomplisht and true garbe (as they tearme it) contrarie to al expectation, he reclaimd me from that bad course of life; entertayned me into his seruice, imployed me in his busines, possest me with his secrets, which I no sooner had receiued, but (seeking my young maister, and finding him at this gentlemans house) I reuealed all most amply: this done, by the deuise of signior *Prospero*, and him together, I returnd (as the Rauen did to the Arke) to mine olde maister againe, told him he should finde his sonne in what maner he knows, at one *Cobs* house, where indeede he neuer ment to come, now my maister he to maintayne the iest, went thether, and ieft me with your vvorships clarke: vvho being of a most fine supple disposition (as most of your clarkes are) proffers me the wine, which I had the grace to accept very easily, and to the tauerne we went: there after much ceremonie, I made him drunke in kindenesse, stript him to his shurt, and leauing him in that coole vayne, departed, frolicke, courtier like, hauing obtayned a suit: which suit fitting me exceedingly

well, I put on, and vsurping your mans phrase & action, caried a message to Signior *Thorello* in your name: vvhich message vvas meerely deuised but to procure his absence, while signior *Prospero* might make a conueiance of *Hesperida* to my maister.

Clem. Stay, fill me the boule agayne, here; twere pittie of his life vvould not cherish such a spirite: I drinke to thee, fill him wine, why now do you perceiue the tricke of it.

Tho. I, I, perceiue vvell vve vvere all abusd-

Lo.se. Well vvhat remedie?

Clem. Where is *Lorenzo*, and *Prospero* canst thou tell?

Mus. I sir, they are at supper at the *Meeremaid*, where I left your man.

Clem. Sirha goe vvarne them hether presently before me: and if the hower of your fellowes resurrection become bring him to. But forwarde, forwarde, vvhen thou hadst beene at *Thorrellos*. *Exit seruant.*

Mus. Marry sir (comming along the streete) these two gentlemen meet me, and very strongly supposing me to be your vvorships scribe, entreated me to procure them a vvarrant, for the arrest of signior *Giulliano*, I promist them vpon some paire of silke stockins or a iewell, or so, to do it, and to get a varlet of the citie to serue it, vvich vatlet I appoynted should meete them vpon the Realto at such an houre, they no sooner gone, but I in a meere hope of more gaine by signior *Giulliano*, went to one of *Satans* old Ingles a broker, & there paund your mans liuerie for a varlets suite, vvhich here vvith my selfe, I offer vnto your vvorships consideration.

Clem. Well giue me thy hand: *Proh. superi ingenium magnum quis noscit Homerum. Illias æternum si latuisset opus*? I admire thee I honor thee, and if thy maister, or any man here be angry with thee, I shall suspect his wit while I know him for it, doe you *2789*
heare Signior *Thorello*, Signior *Lorenzo*, and the rest of my good friendes, I pray you let me haue peace when they come, I haue sent for the two gallants and *Hesperida*, Gods marry I musi haue you friendes, how now? what noyse is there?

Enter seruant, then Peto.

Ser. Sir it is *Peto* is come home. *2791*

Clem.

Cle. Peto bring him hether, bring him hether, what how now signior drunckard, in armes against me, ha? your reason your

Pe. I beseech your worship to pardon me. (reason for this. *Folio*

Clem. Well, sirha tell him I do pardon him. *Act.V.Sc.*

Pe. Truly sir I did happen into bad companie by chance and they cast me in a sleepe and stript me of all my cloathes.

Clem. Tut this is not to the purpose touching your armour, what might your armour signifie.

Pe. Marry sir it hung in the roome where they stript me, and I borrowed it of on of the drawers, now in the euening to come home in, because I was loth to come through the street in my *2802*

Enter Lorenzo *iunior*, Prospero, Hesperida. (shurt.

Clem. Well disarme him, but its no matter let him stand by, who be these? oh young gallants; welcome, welcome, and you Lady, nay neuer scatter such amazed lookes amongst vs, *Qui* *2804*
nil potest sperare desperet nihil.

Pros. Faith M. Doctor thats euen I, my hopes are smal, and my *Folio*
dispaire shal be as little. Brother, sister, brother what cloudy, *Act.V.Sc.*
cloudy? *and will noe sunshine on these lookes appeare*, well since there is such a tempest towarde, ile be the porpuis, ile daunce: wench be of good cheare, thou hast a cloake for the rayne yet, where is he? S'hart how now, the picture of the prodigal, go to ile haue the calfe drest for you at my charges.

Lo.se. Well sonne *Lorenzo*, this dayes worke of yours hath much deceiued my hopes, troubled my peace, and stretcht my patience further then became the spirite of dutie.

Cle. Nay Gods pitie signior *Lorenzo* you shal vrge it no more come since you are here, ile haue the disposing of all, but first signior *Giulliano* at my request take your cloake agayne.

Giu. Well sir I am content.

Cle. Stay now let me see, oh signior Snow-liuer I had almost forgotten him, and your *Genius* there, what doth he suffer for a good conscience to? doth he beare his crosse with patience.

Mu. Nay thy haue scarse one cros between thẽ both to beare.

Clem.. Why doest thou know him, what is he? what is he?

Mus. Marry search his pocket sir, and thele shew you he is an Author Sir.

Cle. Dic mihi musa virum: are you an Author sir, giue me leaue a little, come on sir, ile make verses with you now in honor of the Gods, and the Goddesses for what you dare *extempore*; and now I beginne.

Mount the my Pblegonmuse, and testifie, 2820
How Saturne *sitting in an Ebon cloud,*
Disrobd his podex, white as iuorie,
And through the welkin thundred all aloud. theres for you sir.

Pros. Oh he writes not in that height of stile.

Clem. No: weele come a steppe or two lower then.

From Catadupa and the bankes of Nile,
Where onely breedes your monstrous Crocodile:
Now are we purposd for to fetch our stile.

Pros. Oh too farre fetcht for him still maister Doctor:

Clem. I, say you so, lets intreat a sight of his vaine then?

Pros. Signior, maister Doctor desires to see a sight of your vaine, nay you must not denie him.

Cle. What; al this verse, body of me he carries a whole realme; a common wealth of paper in his hose, lets see some of his subiects.

Vnto the boundlesse ocean of thy bewtie, 2831
Runnes this poor riuer, chargd with streames of zeale,
Returning thee the tribute of my dutie:
Which here my youth, my plaints, my loue reueale.

Good? is this your owne inuention?

Mat. No sir, I translated that out of a booke, called *Delia.*

C. Oh but I wold see some of your owne, some of your owne.

Mat. Sir; heres the beginning of a sonnet I made to my mistresse.

Clem. That that: who? to *Maddona Hesperida* is she your mistresse.

Pros. It pleaseth him to call her so, sir.

Clem. In Sommer time when Phæbus *golden rayes.*

You translated this too? did you not?

Pros. No this is inuention; he found it in a ballad.

Mat. Fayth sir, I had most of the conceite of it out of a ballad indeede.

Clem

Clem. Conceite, fetch me a couple of torches, sirha, *2836*
I may see the conceite: quickly? its very darke?
Giu. Call you this poetry?
Lo.iu. Poetry? nay then call blasphemie, religion;
Call Diuels, Angels; and Sinne, pietie:
Let all things be preposterously transchangd.
Lo.se. Why how now sonne? what? are you startled now?
Hath the brize prickt you? ha? go to; you see,
How abiectly your Poetry is ranckt, in generall opinion.
Lo.iu. Opinion, O God let grosse opiniō sinck & be damnd
As deepe as *Barathrum*,
If it may stand with your most wisht content,
I can refell opinion and approue,
The state of poesie, such as it is,
Blessed, æternall, and most true deuine:
Indeede if you will looke on Poesie,
As she appeares in many, poore and lame,
Patcht vp in remnants and olde worne ragges,
Halfe starud for want of her peculiar foode :
Sacred inuention, then I must conferme,
Both your conceite and censure of her merrite,
But view her in her glorious ornaments,
Attired in the maiestie of arte,
Set high in spirite vvith the precious taste,
Of sweete philosophie, and vvhich is most,
Crownd vvith the rich traditions of a soule,
That hates to haue her dignitie prophand,
With any relish of an earthly thought:
Oh then how proud a presence doth she beare.
Then is she like her selfe fit to be seene,
Of none but graue and consecrated eyes:
Nor is it any blemish to her fame,
That such leane, ignorant, and blasted wits,
Such brainlesse guls, should vtter their stolne wares
With such aplauses in our vulgar eares:
Or that their slubberd lines haue currant passe,
From the fat iudgements of the multitude,

But that this barren and infected age,
Should set no difference twixt these empty spirits,
And a true Poet: then which reuerend name,
Nothing can more adorne humanitie. *Enter with torches.*

Clem. I *Lorenzo*, but election is now gouernd altogether by the influence of humor, which insteed of those holy flames that should direct and light the soule to eternitie, hurles foorth nothing but smooke and congested vapours, that stifle her vp, & bereaue her of al sight & motion. But she must haue store of *Ellebore*, giuen her to purge these grosse obstructions: oh thats well sayd, giue me thy torch, come lay this stuffe together. So, 2836 giue fire? there, see, see, how our Poets glory shines brighter, and brighter, still, still it increaseth, oh now its at the highest, and now it declines as fast: you may see gallants, *Sic transit glo-* 2840 *ria mundi*. Well now my two Signior out sides, stand foorth, and lend me your large eares, to a sentence, to a sentence: first you signior shall this night to the cage, and so shall you sir, from thence to morrow morning, you signior shall be carried to the market crosse, and be there bound: and so shall you sir, in a large motlie coate, with a rodde at your girdle; and you in an olde suite of sackcloth, and the ashes of your papers (saue the ashes sirha) shall mourne all day, and at night both together sing some ballad of repentance very pitteously, which you shall make to the tune of *Who list to leade and a souldiers life.* Sirha bil man, imbrace you this torch, and light the gentlemen to their lodgings, and because we tender their safetie, you shall watch them to night, you are prouided for the purpose, away and looke to your charge with an open eye sirha.

Bob. Well I am armd in soule agaynst the worst of fortune.

Mat. Fayth so should I be, and I had slept on it.

Pe. I am armd too, but I am not like to sleepe on it.

Mus. Oh how this pleaseth me. *Exeunt.*

Clem. Now Signior *Thorello*, *Giulliano*, *Prospero*, *Biancba*.

Step. And not me sir.

Clem. Yes and you sir: I had lost a sheepe and he had not 2859 bleated, I must haue you all friends: but first a worde with

you

you young gallant, and you Lady.

Giu. Wel brother *Prospero* by this good light that shines here I am loth to kindle fresh coles, but and you had come in my walke within these two houres I had giuen you that you should not haue clawne of agayne in hast, by Iesus I had done it, I am the arrenst rogue that euer breathd else, but now beshrew my hart if I beare you any malice in the earth.

Pros. Fayth I did it but to hould vp a iest: and helpe my sifter to a husband. but brother *Thorello*, and sister, you haue a spice of the yealous yet both of you, (in your hose I meane,) come do not dwell vpon your anger so much, lets all be smoth fore headed once agayne.

Tho. He playes vpon my fore head, brother *Giulliano*, I pray you tell me one thing I shall aske you: is my foreheade any thing rougher then it was wont to be.

Giu. Rougher? your forehead is smoth enough man.

Tho. Why should he then say? be smoth foreheaded,
Vnlesse he iested at the smothnesse of it?
And that may be; for horne is very smoth;
So are my browes? by Iesu, smoth as horne?

Bia. Brother had he no haunt thether in good fayth?

Pros. No vpon my soule.

Bia. Nay then sweet hart: nay I pray the be not angry, good faith ile neuer suspect thee any more, nay kisse me sweet musse.

Tho. Tell me *Biancha*, do not you play the woman with me.

Bia. Whats that sweete hart.

Tho. Dissemble?

Bia. Dissemble?

Tho. Nay doe not turne away: but say I fayth was it not a match appoynted twixt this old gentleman and you?

Bia. A match.

Tho. Nay if it were not, I do not care: do not weepe I pray thee sweete *Biancha*, nay so now? by Iesus I am not iealous, but resolued I haue the faythfulst wife in *Italie*.

For this I finde where iealousie is fed,
Hornes in the minde, are worse then on the head. 2873

See what a droue of hornes flie in the ayre, 2875
Wingd with my cleansed, and my credulous breath:
Watch them suspicious eyes, watch where they fall,
See see, on heades that thinke they haue none at all.
Oh what a plentuous world of this will come,
When ayre raynes hornes, all men besure of some.

Clem. Why thats well, come then: what say you are all agreed? doth none stand out.

Pros. None but this gentleman: to whom in my owne person I owe all dutie and affection: but most seriously intreate pardon, for whatsoeuer hath past in these occurants, that might be contrarie to his most desired content.

Lo. Fayth sir it is a vertue that persues,
Any saue rude and vncomposed spirites,
To make a fayre construction and indeede
Not to stand of, when such respectiue meanes,
Inuite a generall content in all.

Clem. Well then I coniure you all here to put of all discon- 2869
tentment, first you Signior *Lorenzo* your cares; you, and you, your iealosie: you your anger, and you your wit sir: and for a peace offering, heres one willing to be sacrifised vppon this aulter: say do you approue my motion?

Pros. We doe ile be mouth for all.

Clem. VVhy then I wish them all ioy, and now to make our euening happinesse more full: this night you shall be all my guestes: where weele inioy the very spirite of mirth, and carouse to the health of this *Heroick* spirite, whom to honor the more I do inuest in my owne robes, desiring you two *Giulliano*, and *Prospero*, to be his supporters, the trayne to follow, my selfe will leade, vsherd by my page here with this honorable verse. *Claudite iam riuos pueri sat prata biberunt.*

F I N I S.